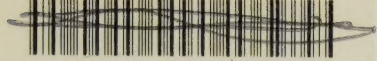


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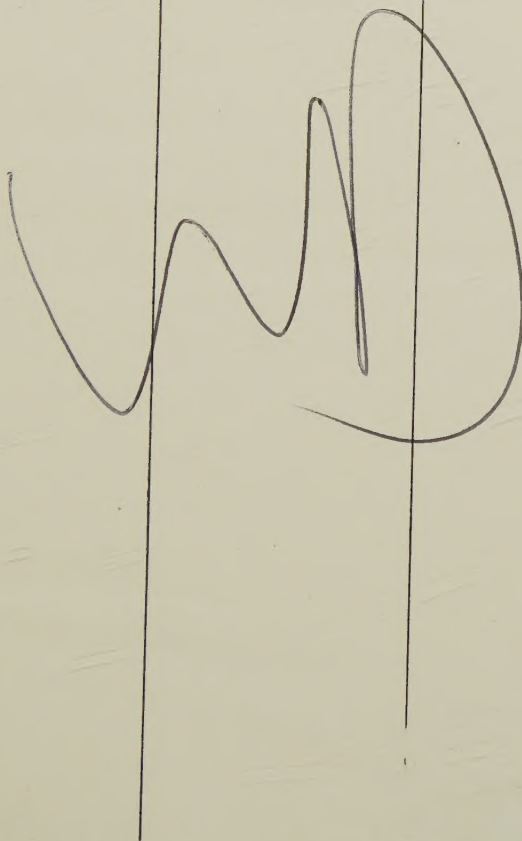
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NOVELLO'S ORIGINAL OCTAVO EDITION

THE MESSIAH

A SACRED ORATORIO

COMPOSED IN THE YEAR 1741 BY

G. F. HANDEL

EDITED BY

EBENEZER PROUT

21/5s. 0d

NOVELLO

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THE MESSIAH

A SACRED ORATORIO

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The Messiah, the sacred oratorio, is a work of great beauty and power, and is one of the most important of the English oratorios. It is a work of great beauty and power, and is one of the most important of the English oratorios. It is a work of great beauty and power, and is one of the most important of the English oratorios.

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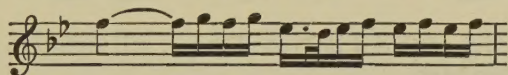
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PREFACE

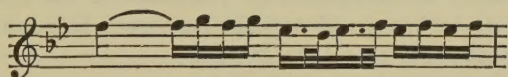
THE present edition of the vocal score of the "Messiah" agrees in its text with the new edition of the full score which I have prepared at the request of the publishers. Of the need of a revised text I have spoken in detail in the preface to the full score, to which readers are referred; it will suffice to say here that the older editions are, without one exception, so inaccurate as to give in many places a most incorrect representation of what Handel really intended.

The text here given is founded upon Handel's autograph—now readily accessible through the photo-lithographed facsimiles—and contemporary transcripts by the composer's amanuensis, Christopher Smith. A collation of these sources has necessitated a very large number of changes in the text both of the vocal and instrumental parts. These are fully noted in the preface to the full score; attention may here be called to a few of the more striking.

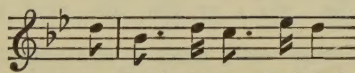
In the chorus, "His yoke is easy," Handel's figure—



is incorrectly given—

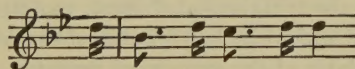


in all editions nearly every time it occurs. In "Behold the Lamb of God," at bar 16, every edition has in the treble—

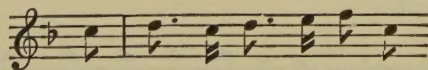


Be - hold the Lamb of God,

instead of—

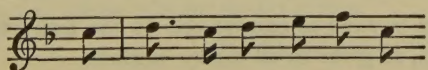


In both cases the autograph is perfectly distinct; the mistakes were made at first in the earliest published edition (Randall and Abell's, 1767, though known as Walsh's) of the score, and have been copied without hesitation by all subsequent editors. Similar corrections have been necessary in "Lift up your heads." In bars 27 to 29 Handel writes three times—

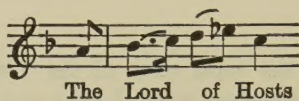



Who is this King of Glo - ry ?

which appears incorrectly in all editions, thus—

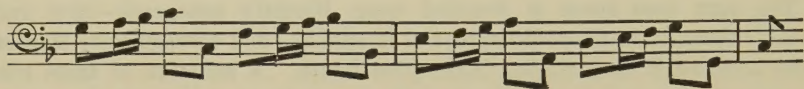


and in the following bars Handel wrote—



with two quavers (not ) for the word "of."

A still more important mistake occurs in the bass of bars 69 and 70. All editions have—



It is well-known to those who have studied the subject that double dots were never, and dotted rests very seldom used in Handel's time, and that consequently the music, if played strictly according to the notation, will in many places not accurately reproduce the composer's intentions. In all such cases I have felt it my duty to give the notes in this edition, not as Handel wrote them, but as he meant them to be played. The full discussion and explanation of these points will be found in the preface to the full score; among the more important examples of this procedure may be instanced the Introduction of the Overture, the recitative, "Thus saith the Lord," and the choruses, "Behold the Lamb of God" and "Surely He hath borne our griefs."

The indications of *piano* and *forte* are for the most part by Handel himself; many of these are wanting in nearly all existing editions. In some cases I have thought it advisable to supplement them, as it is well-known that it was formerly the custom to leave much more to be taught by the conductor at rehearsal than is the case at the present day. For the metronome marks I am responsible; they are not to be necessarily taken as absolutely binding, but only as suggestions of what appears to me to be the suitable *tempo*.

The pianoforte accompaniment is to a great extent new. Of the older arrangements by Dr. Clarke, afterwards Clarke-Whitfield (1809), and Vincent Novello, but little use could be made, chiefly because they were not so much accompaniments as transcriptions, in which the whole of the voice-parts were included—a method which often necessitated the omission of important features of the orchestration. Besides this, the frequent employment of full chords for the left hand in the lower part of the instrument, common enough in the early part of the last century, is not only contrary to modern usage, but produces a most unpleasant effect.

No attempt has been made to introduce Mozart's contrapuntal additions—*e.g.*, in such movements as "O thou that tellest" or "The people that walked in darkness"—into the accompaniment: first, because it would render it unduly difficult for ordinary use; and secondly, because I have preferred to give Handel's text pure and simple, as far as possible. But I have, of course, filled up the harmony in all cases in which the score contained nothing but a figured bass.

* It is the invariable custom in modern performances to omit a few numbers in the second and third parts of the oratorio. For the sake of completeness these movements are here relegated to an Appendix, in order that the numbers actually performed may follow one another continuously.

London, October, 1902

EBENEZER PROUT

* The numbers formerly included in the appendix have been restored to their original positions, and the paging now agrees with the pocket edition.

December, 1942

NOVELLO AND COMPANY, LIMITED

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1 Overture	1	12 For unto us a Child is born ...Chorus	47
2 Comfort ye My people Recit.	4	13 Pastoral Symphony	57
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4 And the glory of the Lord ...Chorus✓	10	And lo! the angel of the Lord... Recit.	59
5 Thus saith the Lord Recit.	18	15 And the angel said unto them... Recit.	60
6 But who may abide? Air	20	16 And suddenly Recit.	60
7 And he shall purifyChorus✓	27	17 Glory to GodChorus	61
8 Behold, a virgin shall conceive Recit.	33	18 Rejoice greatly Air	65
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10 For behold, darkness Recit.	42	20 He shall feed His flock Air	71
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PART II

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24 Surely He hath borne our griefs Chorus	87	36 Thou art gone up on high Air	128 ✕
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27 All they that see Him Recit.	103	39 Their sound is gone out ...Chorus	138
28 He trusted in GodChorus	104	40 Why do the nations? Air	142
29 Thy rebuke hath broken His heart Recit.	111	41 Let us break their bonds asunder Chorus	148
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47 Behold, I tell you a mystery ... Recit.	175	52 If God be for us Air	190 ✕
48 The trumpet shall sound Air	175	53 Worthy is the LambChorus	196
49 Then shall be brought to pass... Recit.	182 ✕		

PART I.

OVERTURE.

No. 1.

Grave. ♩ = 60.

f (2nd time *p*)

tr

1. 2.

10

Allegro moderato. ♩ = 116.

f

tr

L.H.

90

A

mf

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Handel's Messiah.—Novello's Edition.

6332

First system of the musical score. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff provides a rhythmic accompaniment. A measure rest is present in the bass staff at the beginning. A measure number '30' is located below the bass staff.

Second system of the musical score. It features a key signature change to B major, indicated by a 'B' and a sharp sign. A dynamic marking of 'f' (forte) is placed below the bass staff.

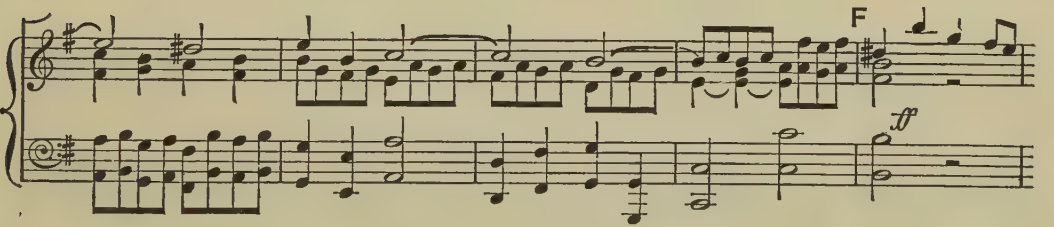
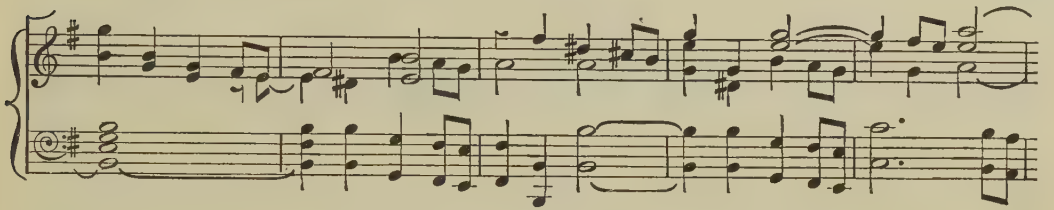
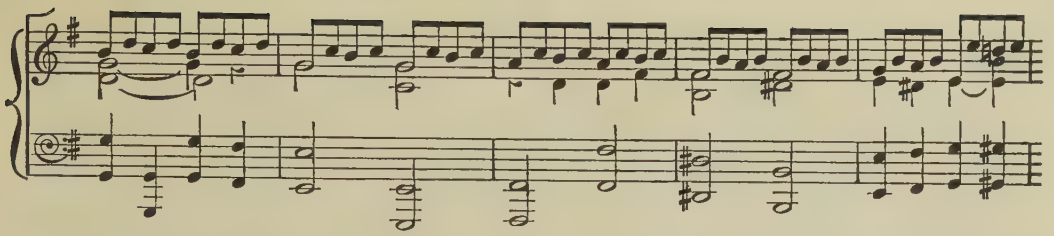
Third system of the musical score. The treble staff has a complex texture with many beamed sixteenth notes. A measure number '40' is located below the bass staff.

Fourth system of the musical score. It includes a key signature change to C major, indicated by a 'C' and a natural sign. The melody in the treble staff is more active with sixteenth notes.

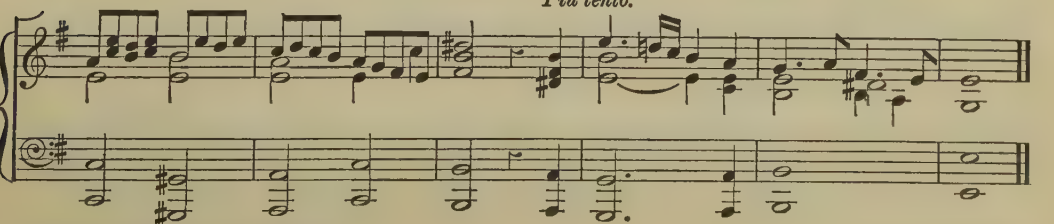
Fifth system of the musical score. The treble staff has a melodic line with some rests, while the bass staff has a steady accompaniment. A measure number '50' is located below the bass staff.

Sixth system of the musical score. A dynamic marking of 'mf' (mezzo-forte) is placed below the bass staff. The texture is dense with many beamed notes in both staves.

Seventh system of the musical score. It includes a key signature change to D major, indicated by a 'D' and two sharp signs. A 'cres.' (crescendo) marking is placed below the bass staff. A measure number '60' is located at the bottom center.



Più lento.



Larghetto e piano. ♩ = 72.

p

TENOR.

Comfort ye, com - fort ye . . My people,

fp *p* *fp*

ad lib. *A a tempo.*

com - fort ye, com - fort ye My people,

a tempo. *p* *simili.* *fp*

10

saith your God, saith your God. Speak ye

fp *fp* *mf* *simili.* *p*

com-fort-a-bly to Je - ru - salem, speak ye com-fort-a-bly to Je - ru - salem, and

mf

B

cry un - to her, that her war - fare, her war - fare is ac -

p

20

- complish'd, that her in - i - qui - ty is par-don'd, that her in -

mf

i - qui - ty is par - don'd.

mf

C

The voice of him that cri-eth in the wil-derness, "Pre-pare ye the way of the

f

30

Lord, make straight in the des-ert a high-way for our God."

* Handel's MS. has F, the Dublin score D.

No. 3.

AIR.—EV'RY VALLEY SHALL BE EXALTED.

Andante. $\text{♩} = 80.$

f

tr tr tr

p f p f

TENOR. A

Ev - 'ry val - ley, ev - 'ry val - ley . .

tr

f p

10

. . . shall be ex - alt - ed, shall be . . . ex - alt

ed, shall be ex - alt - ed, shall be ex - alt

f *p*

20

ed, and ev - ry

f

moun-tain and hill . . made low, the crook - ed straight,

p

and the rough places plain, the crook - ed

30

straight, the crook - ed straight, and rough places plain,

cres. *p* *simil.*

and the rough places plain.

p *f*

40

C

Ev-'ry val-ley, ev-'ry val-ley . . shall be ex-alt . .

p *f* *p*

50

D

ed, ev-'ry val-ley, ev-'ry val-ley . .

f *p* *f* *p*

. . . shall be ex-alt ed, and ev-'ry mountain and

hill made low, the crook-ed straight, the

p

60

crook-ed straight, the crook-ed straight, and the rough pla-ces plain,

and the rough places plain, and the rough places plain,

f

70

ad lib. E

the crook-ed straight, and the rough pla-ces plain.

p colla voce. *f a tempo.*

tr tr tr tr tr

p

80

f p f

tr

Allegro. $\text{♩} = 100.$

f

SOPRANO.

ALTO.

TENOR.

BASS.

And the glo - ry, the

mf

10

And the glo - ry, the glo - ry of the Lord

glo - ry of the Lord,

the glo - ry of the Lord

And the glo - ry, the glo - ry of the Lord shall be re -

And the glo - ry, the glo - ry of the Lord

[illegible]

and the glo - ry, the glo-ry of the Lord

mf shall be re - veal - ed, be re - veal - ed, Lord shall be re - veal - ed, veal - ed,

80

shall be re - veal'd, and the glo - ry, the glo - ry of the Lord shall be
 ed, and the glo - ry, the glo - ry of the Lord shall be
 ed, and the glo - ry, the glo - ry of the Lord shall be
 and the glo - ry, the glo - ry of the Lord shall be
 and the glo - ry, the glo - ry of the Lord shall be

re - veal - ed,

re - veal - ed,

re - veal - ed,

re - veal - ed,

40

mf and all flesh.. shall see it / to - ge - ther,

mf and all flesh.. shall

mf

f and all flesh.. shall

f and all flesh.. shall

f see it to - ge - ther, for the mouth of the

f for the mouth of the

f

50

[illegible]

see it to - ge - ther, and the
 see it to - ge - ther, and the
 Lord hath spo - ken it, and the
 Lord hath spo - ken it, and the

glo - ry, the glo - ry of the Lord, and all flesh . . shall
 glo - ry, the glo - ry of the Lord, and all flesh . . shall see
 glo - ry, the glo - ry of the Lord, and all flesh . . shall see it, shall
 glo - ry, the glo - ry of the Lord, and all flesh . . shall

see it to - ge - ther, the mouth of the Lord hath
 it to - ge - ther, and the glo - ry, the glo - ry of the
 see it to - ge - ther,
 see it to - ge - ther,

spo - ken it,

Lord shall be re - veal - ed,

and all

and all flesh . .

and all flesh . .

for the mouth of the Lord hath spo - ken

flesh . . shall see it to - ge - ther,

for the mouth

shall see it to - ge - ther, the glo - ry, the glo-ry of the Lord shall

shall see it to - ge - ther,

and the

it, hath spo - ken it,

of the Lord hath spo - ken it, and all flesh . .

be re - veal - ed,

and all

glo - ry, the glo-ry of the Lord shall be re - veal - ed,

and the glo - ry, the glo - ry, the glo - ry of the
shall see it to - ge - ther,
flesh... shall see it to - ge - ther,
and all flesh... shall see it to - ge - ther,

Lord shall be re - veal - ed,
and the glo - ry, the glo - ry of the Lord shall be re - veal - ed,
and the glo - ry, the glo - ry of the Lord
and the glo - ry, the glo - ry of the Lord shall be re - veal - ed

and all flesh... shall see it to -
ed, re - veal - ed, and all flesh... shall see it to -
shall be re - veal - ed, and all flesh... shall see it to -
veal - ed, re - veal - ed, for the mouth of the

ge - ther, to - ge - ther, for the mouth of the Lord . . .

ge - ther, to - ge - ther; for the mouth of the Lord

ge - ther, to - ge - ther; for the mouth of the Lord . . .

Lord hath spo - ken it, for the mouth of the Lord

F

hath spo - ken it, for the mouth of the

hath spo - ken it, for the mouth of the

hath spo - ken it, for the mouth of the Lord, . . the

hath spo - ken it, for the mouth of the Lord, . . the

130

Adagio.

Lord . . . hath spo - - ken it.

Lord . . . hath spo - - ken it.

mouth of the Lord . . hath spo - - ken it.

mouth of the Lord . . hath spo - - ken it.

Adagio.

No. 5.

RECITATIVE.—THUS SAITH THE LORD.

Andante. Bass.

Andante. ♩ = 76.

Thus saith the Lord, the Lord of Hosts;

yet once, a lit-tle while, and I will shake

. the heav'n's, and the earth, the sea, and the dry land;

A and I will shake, and I will shake

10

. all nations; I'll shake the heav'n's, the

p

earth, the sea, the dry land, all na-tions, I'll shake, and the de -

sire of all

simili.

80

B *Recit.*

na - tions shall come. The Lord, whom ye seek, shall sudden-ly come to His

f

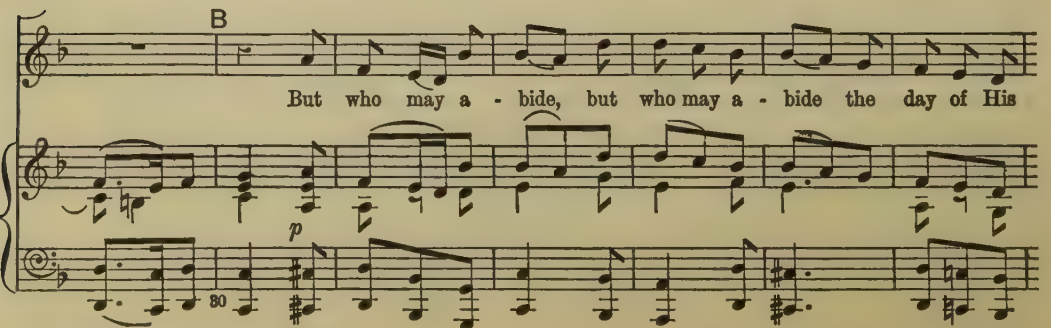
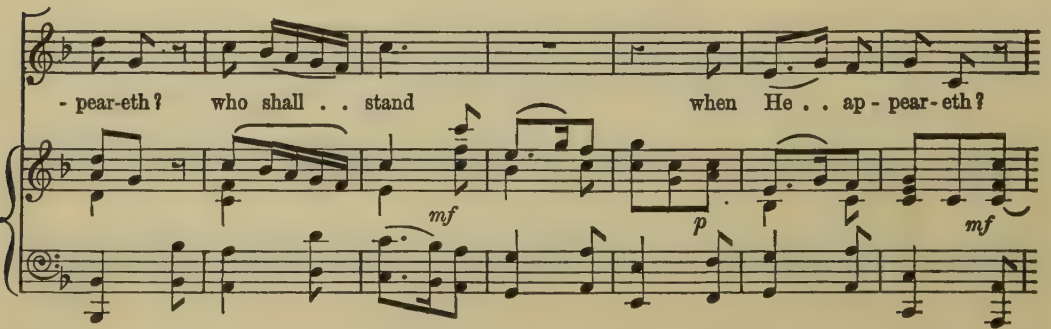
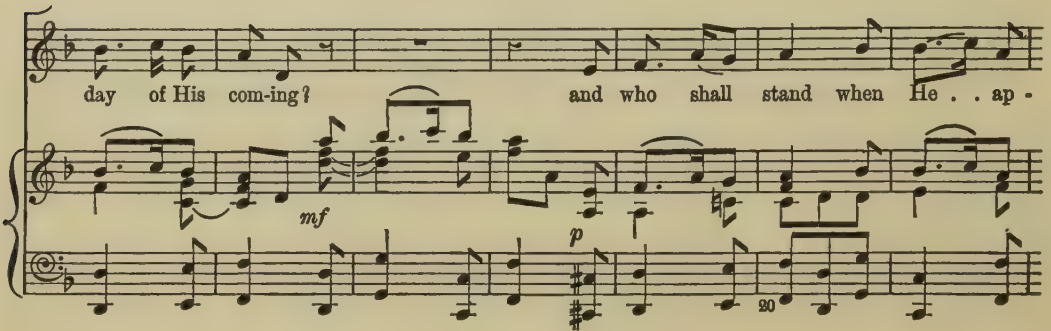
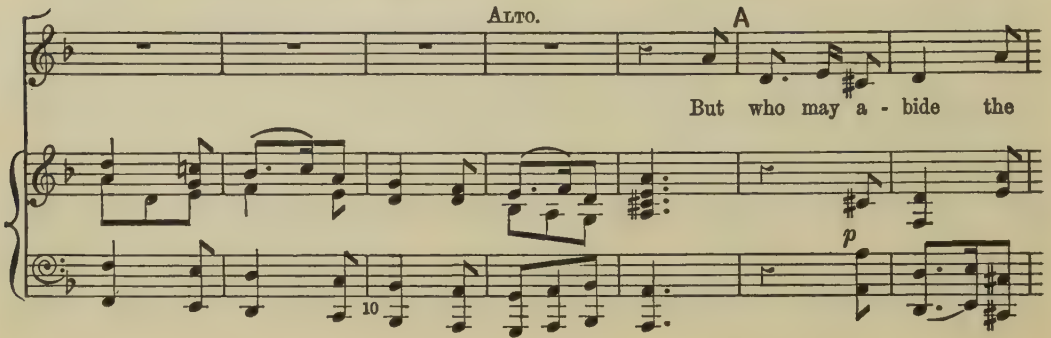
tem-ple, ev'n the messen-ger of the cov-en-ant, whom ye de - light in :

f

be - hold, He shall come, saith the Lord of Hosts.

80

No. 6. AIR.—BUT WHO MAY ABIDE THE DAY OF HIS COMING?

Larghetto. $\text{♩} = 88$.

com-ing? and who shall stand when He ap - pear-eth?

f *p* *mf*

40

G

and who shall stand when . . . He ap - pear - -

p

50

- - - eth? when . . He ap - pear -

D

- eth?

Prestissimo. ♩ = 138.

p *cres.*

60

For He is like . . a re -

f *p*

- fi - ner's fire, for He is
f *p*
 like a re - fi
 70
 ner's fire, who shall
f *p*
 stand when He ap - pear - eth? for He is like a re -
tr *tr* *tr* *tr*
f *p* *f* *p* *f* *p* *f* *p* *f* *p*
 80

ner's fire, for He is like a re -

f p f p f

fi - - - - - ner's fire,

tr p f p

and who shall stand when He ap - peareth?

f p f p

90

F *Larghetto. Tempo lmo.*

But who may a - bide the day of His com - ing?

p mf

100

and who shall stand, and who shall stand when He ap -

p

pear-eth? when He ap-pear-eth?

f *p*

110

G Prestissimo.

For He is like . . . a re-fi-ner's

Prestissimo.

p *f* *p*

fire, . . . like a re-fi-ner's fire, . . . and

f *p* *fp*

120

who shall stand when He, when He ap-

fp *fp* *fp*

-pear-eth? and who shall stand when

fp *p* *cres.*

He ap - pear - eth? for He is

like a re - fi - ner's fire, and

who shall stand when He

ap - pear - eth? when He ap -

pear - eth? for He is like a re -

p *cres.* *p* *f* *p*

130 140

fi

f p f p f p f p

tr tr

ner's fire, for He is

I Adagio.

Adagio.

cres.

like a re - fi - - ner's fire.

Prestissimo.

f

150

No. 7.

CHORUS.—AND HE SHALL PURIFY.

Allegro.
SOPRANO.

And He shall pu - ri - fy, and He shall pu - ri - fy . . .

Allegro. $\text{♩} = 72.$ *mp*

ALTO.

. . . the sons . . . of Le - vi,

TENOR.

BASS.

mf

And He shall pu - ri - fy, and

mf
And He shall

He shall pu - ri - fy .

the sons of

A

pu - ri fy,

and

And He shall pu - ri - fy

. the sons . .

Le - - vi,

A

10

f

and He shall pu - ri -

He shall pu - ri - fy

of Le - - vi,

and

fy

the sons of Le

the sons

of Le

vi,

and He shall pu - ri - fy

He shall pu - ri - fy, . . . and

He shall pu - ri - fy . . . the sons

of Le

vi, the sons of Le - vi, that they may of - fer

the sons of Le - vi, that they may of - fer

the sons of Le - vi, that they may of - fer

vi, the sons, the sons of Le - vi, that they may of - fer

B

20

un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -

un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -

un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -

un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -

mf - ness, and He shall pu - ri - fy,

- ness, and He shall pu - ri - fy,

- ness, and He shall pu - ri - fy, *mf*

- ness, and He shall pu - ri - fy, shall pu - ri - fy

mf *f* *mf*

mf
and He shall pu - ri - fy,
and He shall pu - ri - fy,
and He... shall pu - ri - fy,
the sons of Le - vi,

f
shall pu - ri - fy, and He shall pu - ri - fy,
and He shall pu - ri - fy, and He shall pu - ri - fy,
and He shall pu - ri - fy, and He shall pu - ri - fy,
and He shall pu - ri - fy, and He shall pu - ri - fy, and
f

and He shall pu - ri - fy the sons, the sons of .. Le - vi,
and He shall
and He shall pu - ri - fy the sons of Le - vi,
He shall pu - ri - fy the sons of Le - vi, the sons of Le - vi,

31

D

and He shall pu - ri - fy,

pu - ri - fy, and He shall pu - ri - fy

and He shall pu - ri - fy, and He shall pu - ri -

and He shall pu - ri - fy, and

40

and He shall pu - ri - fy, . . .

the sons . . . of Le - vi,

fy . . . the sons of

He shall pu - ri - fy, shall pu - ri - fy the sons of Le - vi, the

Musical score for "The Song of the Sea" (Ex. 10). The score is written for a vocal soloist and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked "Moderato". The lyrics are: "and shall pu - ri - fy, Le - vi, shall pu - ri - fy sons of Le - - vi,". The vocal part is written in a soprano or alto clef, and the piano part is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings.

He shall pu - ri - fy . . . the sons . . . shall pu - ri - fy . . . shall pu - ri - fy . . . the sons . . . of Le - vi, the and He shall pu - ri - fy . . . the sons, the of Le - vi, that they may of - fer un - to the Lord an sons of Le - vi, that they may of - - fer un - to the Lord an sons of Le - vi, that they may of - - fer un - to the Lord an sons of Le - vi, that they may of - - fer un - to the Lord an of - fer-ing in right - eous - ness, in right - eous - ness. of - fer-ing in right - eous - ness, in right - eous - ness. of - fer-ing in right - eous - ness, in right - eous - ness. of - fer-ing in right - eous - ness, in right - eous - ness.

50

E ff

mf

No. 8.

RECITATIVE.—BEHOLD, A VIRGIN SHALL CONCEIVE.

ALTO.

Be - hold, a vir - gin shall con-ceive, and bear a son,

and shall call His name Em - man - u - el. "God with us."

p *f*

No. 9. AIR AND CHORUS.—O THOU THAT TELLEST GOOD TIDINGS TO ZION.

Andante. ♩ = 133.

f *tr*

ALTO.

10

A

thou that tell-est good ti-dings to Zi-on, get thee up in - to the high

p

moun - tain, O thou that tell-est good

90

B

tidings to Zi-on, get thee up in-to the high moun -

mf *tr* *p*

tain, get thee up in - to the high

30

moun tain :

tr *f*

C

O thou that tell-est good ti-dings to Je - ru - sa - lem, lift

tr *p* *mf* *p*

40

up thy voice with strength: lift it up, be not a .

D

- fraid: say un-to the cit-ies of Ju-dah, say un-to the

50

cit-ies of Ju-dah, Be - hold . . your God! be - hold . . your God! say

un-to the cit-ies of Ju - - dah, Be - hold . . your God! . . be -

60

- hold your God! . be - hold your God!

f

O thou that tellest good tidings to Zi-on,

p *f*

70

a - rise, shine, for thy light is come,

p *mf*

a rise, a - rise, a - rise, shine, for

p *p*

80

thy light is come : and the glo -

mf *p*

ry of the Lord, the glo - ry of the Lord . . .

mf *p*

90 *Ped.*

is ris - en, is ris - en up - on . . . thee, is ris - en, is

*

ris - en up - on thee, the . . glo - ry, the . . glo - ry, the

100

glo - ry of the Lord is ris - en . . up - on thee.

Ped. *

CHORUS.

SOPRANO.
ALTO.
TENOR.
BASS.

O thou that tell - est good ti - dings to Zi - on, good ti - dings to Je -

ru - sa - leni, O thou that tell - est good

O thou that tell - est good ti - dings to Zi - on, to

ti - dings to Zi - on, O

ti - dings to Je - ru - sa - lem,

ti - dings to Zi - on, good ti - dings to Zi - on, a - rise,

Zi - on, a - rise,

thou that tell - est good ti - dings to Zi - on, a - rise,

a - rise,

L.H.

110

rise, say un - to the cit - ies of Ju - dah, Be - hold your

rise, say un - to the cit - ies of Ju - dah, Be - hold your

rise, say un - to the cit - ies of Ju - dah, Be - hold your

rise, say un - to the cit - ies of Ju - dah, Be - hold your

L.H.

God! Be - hold, the glo - ry of . . . the

God! Be - hold, the glo - ry of the

God! Be - hold, the glo - ry of . . . the

God! Be - hold, the glo - ry of . . . the

120

Lord . . . is ris - en up - - on thee, O

Lord . . . is ris - en up - - on thee, O

Lord . . . is ris - en up - - on thee, O

Lord . . . is ris - en up - - on thee, O

K

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

K

Ju - - dah, be - hold, be - hold, the

Ju - - dah, be - hold, be - hold, the

Ju - - dah, be - hold, be - hold, the

Ju - - dah, be - hold, be - hold, the

Ju - - dah, be - hold, be - hold, the

130

glo - ry of the Lord, . . of the Lord, the

glo - ry of . . the Lord, . . of the Lord, . . . the glo - ry of the

glo - ry of the Lord, . . of the Lord, the

glo - ry of . . the Lord, . . of the Lord, the

glo - ry of the Lord . . . is ris - en up - on thee.

Lord is ris - en up - on thee.

glo - ry of the Lord . . . is ris - en up - on thee.

glo - ry of the Lord . . . is ris - en up - on thee.

f

140

150

No. 10. RECITATIVE.—FOR BEHOLD, DARKNESS SHALL COVER THE EARTH.

Andante Larghetto. ♩ = 72.

p

Bass.

For be -

- hold, dark - ness shall cov - er the earth, and gross dark - ness the

p

peo - ple, and gross dark - ness the peo - ple : but the Lord shall a -

poco cres.

10

- rise up - on thee, and His glo -

- ry shall be seen up - on thee, and His glo - ry shall be seen up-on thee.

And the Gentiles shall come to thy light, and kings to the brightness of thy ri - sing.

No. 11.

AIR.—THE PEOPLE THAT WALKED IN DARKNESS.

Larghetto. ♩ = 72.

mf *cres.*

BASS.

The peo - ple that walk-ed in dark - ness, that walk-ed in dark -

mf *p*

A

- ness, the peo - ple that walk-ed, that walk-ed in darkness have

mf *p*

seen a great light, have seen a great light, . . . the peo-ple that walk-ed, that

cres. *mf* *p*

walk-ed in dark-ness have seen a great light, the

mf *p*

B

peo-ple that walk-ed, that walk-ed in darkness, that walk-ed in dark - - ness, the

30

peo-ple that walk-ed in dark - - - - - ness have seen a great light, have

seen a great light, . . . a great light, . . . have seen a great light:

and they that dwell, . . . that

dwell in the land of the shad . . . ow of death, . . .

and they that dwell, that dwell in the land, that dwell in the land or the

shad - ow of death, . . . up - on them hath the light

shi - ned, and they that dwell, that dwell in the land of the

mf *p*

50

shad - - - ow of death, up - on them hath the

mf *p*

light . . . shi - ned, up - on them hath the light shi - ned.

mf

60

No. 12.

CHORUS.—FOR UNTO US A CHILD IS BORN.

Andante Allegro. ♩ = 76.

f

A SOPRANO.

p

For un-to us a Child is born, un-to us a Son is giv-en, unto

p

10

us a Son is given, for unto us a Child is born : . . .

ALTO.

TENOR.

p

For unto us a Child is born, un-to

BASS.

us a Son is giv-en, un-to us a Son is

p For un-to us a Child is born, un-to
giv-en : *p* For un-to us a Child is born, . . .

us a Son is giv-en, un-to us a Son is

giv-en, un-to us a Son is giv-en: *mf* and the gov-ernment shall
 un-to us a Son is giv-en: *mf*
 and the gov-ernment shall be up-on His shoul-der;
 be up-on His shoul-der;
cres. der, up-on His shoulder; and His Name shall be call-ed
mf and the gov-ernment shall be up-on His shoulder; and His Name shall be call-ed
cres. and His Name shall be call-ed
mf and the gov-ernment shall be up-on His shoulder; and His Name shall be call-ed
cres.

30

Won - der - ful, Coun - sel - lor, The Mighty God, The
 Won - der - ful, Coun - sel - lor, The Mighty God, The
 Won - der - ful, Coun - sel - lor, The Mighty God, The
 Won - der - ful, Coun - sel - lor, The Mighty God, The

Ev - er - last - ing Fa - ther, The Prince of Peace.
 Ev - er - last - ing Fa - ther, The Prince of Peace. Un - to us a Child is born,
 Ev - er - last - ing Fa - ther, The Prince of Peace. For un - to
 Ev - er - last - ing Fa - ther, The Prince of Peace.

Un - to us a Child is
 un - to us a Son is giv - en :
 us a Child is born,

40.

born,

mf and the gov-ernment shall be up-on His shoul - -

p un-to us a Son is giv-en:

cres. and His Name

cres. der; and His

cres. and His Name

mf and the gov-ernment shall be up-on His shoul - - der; and His

cres.

ff shall be call-ed Won-der-ful, Coun-sel-lor,

ff Name shall be call-ed Won-der-ful, Coun-sel-lor,

ff shall be call-ed Won-der-ful, Coun-sel-lor,

ff Name shall be call-ed Won-der-ful, Coun-sel-lor,

E

ff

50

The Mighty God, The Ev-er-last-ing Fa-ther, The Prince of Peace. Un-to

The Mighty God, The Ev-er-last-ing Fa-ther, The Prince of Peace. Un-to

The Mighty God, The Ev-er-last-ing Fa-ther, The Prince of Peace. Un-to

The Mighty God, The Ev-er-last-ing Fa-ther, The Prince of Peace. Un-to

For un-to us a Child is born,

For un-to us a Child is born,

For un-to us a Child is born,

For un-to us a Child is born,

un-to us a Son is giv-en:

us a Son is giv-en :

us a Son is giv-en : and the gov-ernment shall be up-on His shoul

and the government shall be up-on His shoul - - - der ;

and the gov-ernment shall

der ;

and the gov-ernment shall

cres.

and His Name shall be call - ed

F

Won - der-ful,

cres. sf

be up-on His shoulder; and His Name shall be call - ed

Won - der-ful,

cres.

and His Name shall be call - ed

Won - der-ful,

cres.

be up-on His shoulder; and His Name shall be call - ed

Won - der-ful,

Coun - sel-lor, The Mighty God, The Ev - er - last-ing Fa - ther,
 Coun - sel-lor, The Mighty God, The Ev - er - last-ing Fa - ther,
 Coun - sel-lor, The Mighty God, The Ev - er - last-ing Fa - ther,
 Coun - sel-lor, The Mighty God, The Ev - er - last-ing Fa - ther,

70

Prince of Peace. For un-to us a Child is born, . . .

Prince of Peace. For un-to us a Child is born, . . .

Prince of Peace. For un-to us a Child is born, un-to

Prince of Peace. Un-to us a Child is born, un-to us a Child is born, un-to

The image shows a page from a musical score for the song "The Christmas Song" (also known as "Chestnuts Roasting on an Open Fire"). The score is written for voice and piano. It features six staves: three for the vocal parts (Soprano, Alto, and Tenor/Bass) and three for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "us a Son is giv-en, un-to us a Son is". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with various chords and arpeggios. The score is presented on a single page with a light beige background.

un-to us a Son is giv-en: and the gov-ernment, the gov-ernment shall

un-to us a Son is giv-en: and the gov-ernment shall

giv-en, un-to us a Son is giv-en:

giv-en, un-to us a Son is giv-en:

be up-on His shoul-der, and the gov-ernment shall be up-on His shoul-der; and His

be up-on His shoul-der, and the gov-ernment shall be up-on His shoul-der; and His

and the gov-ernment, the gov-ernment shall be up-on His shoul-der; and His

and the gov-ernment, the gov-ernment shall be up-on His shoul-der; and His

Name shall be call-ed Won-der-ful, Coun-sel-lor,

Name shall be call-ed Won-der-ful, Coun-sel-lor,

Name shall be call-ed Won-der-ful, Coun-sel-lor,

Name shall be call-ed Won-der-ful, Coun-sel-lor,

The Mighty God, The Ev-er-last-ing Fa-ther, The Prince of Peace, The

The Mighty God, The Ev-er-last-ing Fa-ther, The Prince of Peace, The

The Mighty God, The Ev-er-last-ing Fa-ther, The Prince of Peace, The

The Mighty God, The Ev-er-last-ing Fa-ther, The Prince of Peace, The

Ev-er-last-ing Fa-ther, The Prince of Peace.

Ev-er-last-ing Fa-ther, The Prince of Peace.

Ev-er-last-ing Fa-ther, The Prince of Peace.

Ev-er-last-ing Fa-ther, The Prince of Peace.

Ev-er-last-ing Fa-ther, The Prince of Peace.

Ev-er-last-ing Fa-ther, The Prince of Peace.

Ev-er-last-ing Fa-ther, The Prince of Peace.

Ev-er-last-ing Fa-ther, The Prince of Peace.

Ev-er-last-ing Fa-ther, The Prince of Peace.

No. 13.

PASTORAL SYMPHONY.

Larghetto. $\text{♩} = 132.$ *p**tr**tr**tr**tr**poco cres.**dim.**A**p**cres.*

First system of the musical score. The treble staff contains a series of chords and single notes, with a key signature of one sharp (F#). The bass staff features a melodic line with a *più cres.* (more crescendo) marking above it.

Second system of the musical score. The treble staff continues with chords and notes. The bass staff has a melodic line with a *dim.* (diminuendo) marking above it. A measure number of 90 is indicated below the bass staff.

Third system of the musical score, marked with a section letter 'B' at the beginning. The treble staff includes trills (*tr*) and is marked *pp* (pianissimo). The bass staff continues the melodic line.

Fourth system of the musical score. The treble staff features trills (*tr*) and moving lines. The bass staff continues the melodic line.

Fifth system of the musical score. The treble staff includes trills (*tr*) and moving lines. The bass staff continues the melodic line.

Sixth system of the musical score. The treble staff includes trills (*tr*) and moving lines. The bass staff continues the melodic line. A measure number of 90 is indicated below the bass staff.

No. 14. RECITATIVE.—THERE WERE SHEPHERDS ABIDING IN THE FIELD.

Soprano.

There were shepherds a - biding in the field, keeping watch o - ver their flocks by night.

p

RECITATIVE.—AND LO, THE ANGEL OF THE LORD CAME UPON THEM.

Andante. *Soprano.*

Andante. $\text{♩} = 56.$

And lo, the an - gel of the

Lord came up - on them, and the glo - ry of the

Lord shone round a - bout them, and they were sore a - fraid.

p

No. 15.

RECITATIVE.—AND THE ANGEL SAID UNTO THEM.

SOPRANO.

And the an-gel said un-to them, Fear not; for, be-hold, I bring you good

ti-dings of great joy, which shall be to all peo-ple. For un-to you is born this

day, in the ci - ty of Da-vid, a Sa-viour, which is Christ the Lord.

p *f* *p* *f*

No. 16. RECITATIVE.—AND SUDDENLY THERE WAS WITH THE ANGEL.

Allegro. ♩ = 72.

SOPRANO.

And sud - den-ly there was with the an-gel a mul - ti-tude

of the heav'nly host, prais-ing God, and say - ing,

p

No. 17.

CHORUS.—GLORY TO GOD.

Allegro.

SOPRANO.

ALTO.

TENOR.

BASS.

mp

Glo - ry to God,

glo - ry to God

in the high

mp

Glo - ry to God,

glo - ry to God

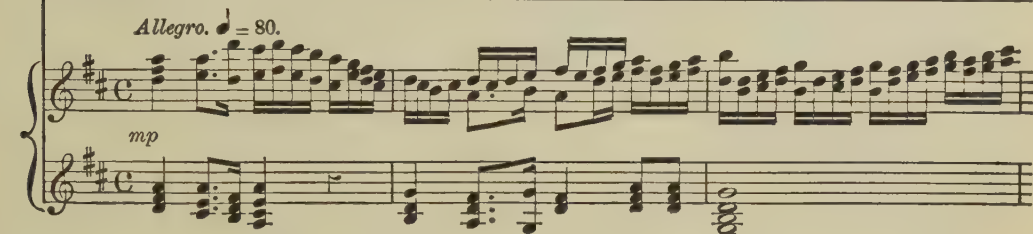
in the high

mp

Glo - ry to God,

glo - ry to God

in the high

*Allegro. ♩ = 80.**mp*

- est,

- est,

- est,

and peace on earth,

and peace on earth,

mf

p

*A**f* Glo - ry to God,

glo - ry to God,

f Glo - ry to God,

glo - ry to God,

f Glo - ry to God,

glo - ry to God,

*A**f*

10

to - wards men. *C^{ff}* Glo - ry to God,
 to - wards men. *ff* Glo - ry to God,
 - will . . to - wards men. *ff* Glo - ry to God,
 to - wards men. *ff* Glo - ry to God,

glo - ry to God in the high - est, *f* and
 glo - ry to God in the high - est, *f* and
 glo - ry to God in the high - est, *f* and
 glo - ry to God in the high - est, *f* and
 glo - ry to God in the high - est, *f* and

peace on earth,
 peace on earth, *f* good-will to - wards men, to - wards
 peace on earth, *f* good - will . . to - wards men, to-wards
 peace on earth,
p *f*

D

good-will, good-will, good-will, good-will to - wards men, . . .

men, good-will, good-will, good-will, good - will towards men, good -

men, good-will, good-will, good-will, good - will towards men, . . .

good-will, good-will, good-will good - will . . to - wards men, . . .

good - will . . to - ward\$ men.

- will . . . to - wards men.

. . good - will . . to - wards men.

. . . good - will to - wards men.

No. 18.

AIR.—REJOICE GREATLY, O DAUGHTER OF ZION!

Allegro. ♩ = 88.

The piano introduction consists of two systems of music. The first system features a treble and bass staff in G minor (three flats). The treble staff begins with a forte (*f*) dynamic and contains a series of eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The second system continues the melodic and harmonic development, including trills (*tr*) in the treble and a piano (*p*) section in the bass, followed by a return to forte (*f*).

A SOPRANO.

Re-joyce, re-joyce, re-joyce . . . greatly,

re-joyce, . . .

The piano accompaniment for the first vocal entry consists of two systems. The first system shows the vocal line in the treble staff and the piano accompaniment in the bass staff. The piano part begins with a piano (*p*) dynamic. The second system continues the accompaniment, with the piano part featuring a piano (*p*) section and a forte (*f*) section.

10

The piano accompaniment for the second vocal entry consists of two systems. The first system shows the vocal line in the treble staff and the piano accompaniment in the bass staff. The piano part begins with a forte (*f*) dynamic. The second system continues the accompaniment, with the piano part featuring a forte (*f*) section.

The piano accompaniment for the third vocal entry consists of two systems. The first system shows the vocal line in the treble staff and the piano accompaniment in the bass staff. The piano part begins with a piano (*p*) dynamic. The second system continues the accompaniment, with the piano part featuring a piano (*p*) section.

re - joice,

20

f *p*

0

B
daugh - ter of Zi - on! re - joice . . . great - ly! Shout, . . . 0

daugh - ter of Je - ru - sa - lem! Be - hold, thy King com-eth

mf *p*

30

Handel's MS. reads—

be - hold, thy King cometh un - to . . thee,

un - to thee, be - hold, thy King cometh un - to thee, cometh

mf *p*

un - to thee!

f

40

C

He is the right - - eous

p *f* *p* *tr*

Sa - viour, and He shall speak peace un-to the hea -

poco cres. *p*

- then, He shall speak peace, He shall speak peace, peace, He shall speak

50

peace un-to the hea - - then, He is . . the right - - eous

D

Sa - viour, and He shall speak, He shall speak peace, peace, . .

60

. . . He shall speak peace . . un - to the hea - - then.

pp *f a tempo.*

E

Re-joyce, re-joyce, re-joyce . . . greatly,

p *f*

re - joyce

p

70

. great - ly,

mf

O daugh - ter of Zi - on ! Shout, O daugh - ter of Je -

p

- ru - sa - lem ! Be - hold, thy King com - eth un - to

cres. *p*

80

thee ! re - joice, re - joice

p

. . . and shout, shout, shout,

p

shout, re - joice . . . great-ly,

f

90

G

re-joice . . . greatly, O daughter of Zi - on! Shout, . . .

p

O daugh-ter of Je - ru - sa-lem! Be-hold, thy King cometh un - to

ad lib.

thee! be - hold thy King com-eth un - to thee!

colla voce.

f

100

tr *tr* *tr*

p *f*

No. 19. RECITATIVE.—THEN SHALL THE EYES OF THE BLIND BE OPENED.

ALTO.

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped. Then

shall the lame man leap as an hart, and the tongue of the dumb shall sing.

No. 20. AIR.—HE SHALL FEED HIS FLOCK LIKE A SHEPHERD.

Larghetto, e piano. $\text{♩} = 112.$

He shall feed His flock like a shepherd, and

He.. shall ga - ther the lambs with His arm, with . . . His arm,

A

He shall feed His flock like a shep - - - - - herd, and

10

He . . shall ga - ther the lambs with His arm, with . . . His arm,

cres.

B

and car - ry . . them . . in His bo - som, and

p

gen - tly lead those . . that are . . with young, and gen - tly lead those, . . and

80

gen - - tly lead . . those that are . . with young.

mf

SOPRANO.

C

Come un - to . . Him, . . all ye that la - bour, come

un - to . . Him, ye that are . . hea - vy la - den, and He will give you rest,

come un - to . . Him, . . all ye that la - bour, come

un - to . . Him, ye that are hea - vy la - den, and He will give you rest.

Take His yoke up - on you, and learn . . of Him, for

He . . is . . meek . . and low - ly of heart, . . and ye . . shall find rest, . . and

40

ye shall find rest un - to . . your souls,

mf

take His yoke up-on you, and learn . . of Him, for He . . is . . meek . . and

p

low - ly of heart, and ye shall find rest, and ye shall find rest un - to . . your souls.

f

50

dim.

No. 21. CHORUS.—HIS YOKE IS EASY, AND HIS BURTHEN IS LIGHT.

Allegro. SOPRANO. *p*

His yoke . . is ea - - - sy, His burthen is

Allegro. ♩ = 69. *p*

light, His bur-then, His bur - then is light,

ALTO. *p*

His

TENOR.

BASS.

His yoke . . is ea - - - .

yoke . . is ea - - - sy, His burthen is light,

- - sy, His burthen is light, His burthen is light, His

p

His yoke . . is ea - - - .

A *mf* *dim.* *p*

His burthen is light, His burthen, His bur - then is light,

f His bur - then is light, *dim.* *p*

burthen, His burthen, His bur - then is light, is light, His

sy, His burthen, His bur - then is light, His burthen, His

A *f* *p* *pp*

His burthen, His bur - then is light, His yoke . . is ea -

f His bur - then is light, *p*

bur - then is light, is light, His burthen is

bur - then is light, His yoke is ea - sy,

f *p*

sy, His bur - then is light, His

light, His bur - then, His bur - then is light, *p*

f His yoke . . is ea -

His bur - then is light,

f *p* *pp*

20

yoke . . is ea - - - sy, His bur - then is light,

His yoke . . is

- - sy, His burthen is light, His burthen, His bur - then is light,

His bur - then is light, His

ea

sy,

His burthen is

yoke . . is ea

sy,

burthen is light, His burthen, His burthen, His bur - then is

light, His burthen, His bur - then is light, His bur - then is

His burthen is light,

His

His burthen,

His burthen, His bur - then, His

light, His yoke . . is ea - sy, His

light, bur-then, His bur - then is light,

bur-then, His bur - then is light, His yoke . . is ea -

30

bur-then is light, His bur-then is light,

His bur-then is light, His bur-then is

His bur-then is light, is light,

sy, His bur-then is light, is light,

f p

His bur-then, His bur-then, His bur - then, His bur

light, His bur - then is light, His burthen is light, His bur -

His bur - then is light, is light, His bur -

His bur - then is light, is light, His bur -

then is light, His yoke is ea -

then is light, His yoke is ea - sy, His yoke is

then is light, His yoke is ea - sy, is ea -

then is light, His yoke is ea - sy, is ea -

40

sy, and His bur - then is light, His yoke is ea - sy, His bur - then is

ea - sy, His bur - then is light, His yoke is ea - sy, His bur - then is

sy, His bur - then is light, His yoke is ea - sy, His bur - then is

sy, His bur - then is light, His yoke is ea - sy, His bur - then is

ff light, His yoke is ea - sy, and His bur - then is light.

ff light, His yoke is ea - sy, and His bur - then is light.

ff light, His yoke is ea - sy, and His bur - then is light.

ff light, His yoke is ea - sy, and His bur - then is light.

50

PART II.

No. 22.

CHORUS.—BEHOLD THE LAMB OF GOD.

Largo. $\text{♩} = 80.$ *f* *tr* *tr* *tr* *tr*

SOPRANO. *p* Be-hold the Lamb of God, behold the Lamb of

ALTO. *p* Behold the Lamb of God, be - hold the Lamb of God, the Lamb of God

TENOR. *p* Be - hold the Lamb of God, the Lamb of

BASS. *p* Be-hold the Lamb of God, be -

p

cres. God that ta - keth, that ta - keth a-way the sin of the world, . . .

cres. that ta - keth a-way the sin . . . of the world, be

cres. God that ta - keth a-way the sin of the world, be -

cres. - hold the Lamb of God that ta - keth a-way the sin of the world, . . .

cres. *f*

ARR.—HE WAS DESPISED.

Largo. ♩ = 72.

A.

God that

- hold the Lamb of God, the Lamb of God, behold the Lamb of God, the Lamb of God that

- hold the Lamb of God, be - hold the Lamb of God, be - hold the Lamb of God that

behold the Lamb of God . . . that

10

ta - keth a-way the sin of the world, of . . . the world, be -

ta - keth a-way the sin of the world, the sin of the world, be -

ta - keth a-way the sin of the world, the sin of the world, be -

ta - keth a-way the sin of the world, the sin of the world, be -

B.

- hold the Lamb of God, be-hold the Lamb of God that ta-keth a-way the sin of the world, . . .

- hold the Lamb of God, the Lamb of God that ta-keth a - way . . . the sin . . . the

- hold the Lamb of God, the Lamb of God that ta - keth a-way . . . the

- hold the Lamb of God, the Lamb of God that ta - keth a-way the

B.

No. 23.

AIR.—HE WAS DESPISED.

Largo. ♩ = 72.

f *p* *f* *p*

ALTO.

Ho

f *p* *f*

A

was des-pi-sed, des-pi-sed and re-ject-ed, re-

p

10

- ject-ed of men, a man of sor-rows, a man of

pp

sor-rows, and ac-quaint-ed with grief, . . . a man of sorrows, and acquainted with

pp

20

B

grief. He

p *f*

was despised, rejected, He was des - pi - sed and re - ject - ed of

pp *p* *pp* *p* *fp*

men, a man of sorrows, and ac - quaint - ed with grief, . . . a man of sorrows, and ac -

80

C

- quaint - ed with grief, He was des - pi - sed, re - ject - ed, a man of . .

pp *fp*

sorrows, and acquainted with grief, and acquainted with grief, . . . a man of

p

40

D

sor-rows, and ac-quaint-ed with grief.

f

FIN.

FIN.

E

He gave His back to the smi- ters,

Un poco piano.

50

He gave His back to the smi- ters, and His cheeks to

them that pluck-ed off the hair, and His cheeks to

them that pluck-ed off the hair, and his cheeks to them that pluck-ed off the

F
hair: He hid not His face from shame and

spit-ting, He hid not His face from shame,

from shame, . . . He hid not His

face from shame, . . . from shame and spit-ting.

D.C.

D.C.

p

No. 24.

CHORUS.—SURELY HE HATH BORNE OUR GRIEFS.

Largo e staccato. ♩ = 72.

The piano introduction consists of two systems of grand staves. The first system features a treble staff with a melodic line of eighth and sixteenth notes and a bass staff with a rhythmic accompaniment of eighth notes. The second system continues this texture, with the treble staff playing a more active melodic line and the bass staff providing a steady accompaniment.

SOPRANO.

ALTO.

TENOR.

BASS.

Sure-ly,

sure - ly

He hath

Sure-ly,

sure - ly

He hath

Sure-ly,

sure - ly

He hath

Sure-ly,

sure - ly

He hath

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

sure - ly, sure - ly He hath borne our griefs, and

sure - ly, sure - ly He hath borne our griefs, and

sure - ly, sure - ly He hath borne our griefs, and

sure - ly, sure - ly He hath borne our griefs, and

10

car - ried our sor - rows.

car - ried our sor - rows. He . . .

car - ried our sor - rows.

car - ried our sor - rows.

car - ried our sor - rows.

A

mf
He was wound - ed, for our trans - gres - sions, He was
was wound - ed for our trans - gres - sions, He was
mf
He was wound - ed for our trans - gres - sions, He was
mf
A He was wound - ed for our trans - gres - sions, He was

mf
buis - ed, He was buis - ed for our in -
buis - ed, He was buis - ed for our . . . in -
buis - ed, He . . . was buis - ed for our in -
buis - ed, He was buis - ed for our in -

f
i - qui - ties, the chas - tise - ment, the chas -
i - qui - ties, the chas - tise - ment,
i - qui - ties, the chas - tise - ment, the chas -
i - qui - ties, the chas - tise - ment,
f

tise - ment of . . . our peace . . .

the chas - tise - ment of our peace

tise - - - ment of our peace . . .

the chas - tise - ment of our peace

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a key with three flats (B-flat major or D-flat minor) and 4/4 time. The lyrics are: 'tise - ment of . . . our peace . . .', 'the chas - tise - ment of our peace', 'tise - - - ment of our peace . . .', and 'the chas - tise - ment of our peace'. The piano accompaniment features a complex, rhythmic pattern in the right hand and a simpler, harmonic pattern in the left hand.

was up - - on Him.

was . . . up - - on . . . Him.

. . . was up - - on . . . Him.

was . . . up - - on Him.

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'was up - - on Him.', 'was . . . up - - on . . . Him.', '. . . was up - - on . . . Him.', and 'was . . . up - - on Him.'. The piano accompaniment continues with its complex, rhythmic pattern.

The third system of the musical score consists of a piano accompaniment. The right hand features a complex, rhythmic pattern, while the left hand provides a harmonic foundation. The system concludes with a double bar line.

Segue No. 25.

No. 25.

CHORUS.—AND WITH HIS STRIPES WE ARE HEALED.

Alla breve. Moderato.

SOPRANO. *mf* And with His stripes we are heal - ed, and with His

ALTO. *mf* And with His stripes

TENOR.

BASS.

Alla breve. Moderato. ♩ = 80.

mf L.H.

A

stripes we are heal - ed, we are heal - ed,

we are heal ed, and with His stripes we are

mf And with His stripes we are

A

10

and with His stripes we are heal - ed, we are heal - ed,

heal ed,

heal ed, and with His stripes we are

mf And with His stripes we are

20

B *f*

and with His stripes we are heal - -

and with His stripes we are heal - ed,

heal - ed, we are heal - ed,

heal - ed, and with His stripes we are heal -

B *f*

ed,

and with His stripes we are heal

and with His stripes we are heal

ed,

30

C

and with His stripes we are heal

ed,

and with His stripes we are heal

C

40

[illegible]

ed,
and with His stripes we are heal
ed,
and with His stripes
with His stripes we are heal
F
and with His stripes we are
ed,
we are heal ed,
and with His stripes we are
ed,
are heal ed,
F
L.H.
80
Adagio.
heal ed.
and with His stripes we are heal ed.
heal ed.
and with His stripes we are heal ed.
Adagio.
90

No. 26.

CHORUS.—ALL WE LIKE SHEEP HAVE GONE ASTRAY.

Allegro moderato.

SOPRANO.

ALTO.

TENOR.

BASS.

All we like sheep,

all we like sheep have gone a - stray,

All we like sheep,

all we like sheep,

All we like sheep,

all we like sheep have gone a - stray,

All we like, sheep,
Allegro moderato. ♩ = 92.

all we like sheep,

all we like sheep, all we like

all we like sheep, all we like

all we like sheep, all we like

all we like sheep, all we like

sheep ; we have turn

sheep have gone a - stray ;

sheep ; we have

sheep have gone a - stray ;

ed ev-ry one to his own way,
we have turn - ed
all we like sheep
- ed ev-ry one to his own way, ev-ry one to his own way, all we like sheep
ev-ry one to his own way, . . . all we like sheep
all we like sheep
have gone a - stray;
have gone a - stray;
have gone a - stray;
have gone a - stray;

20

B

we have turn - ed, we have turn - ed ev-'ry one to

B

ed ev-'ry one to his own way, . . . to

we have turn-ed, we have turn-ed ev-'ry one to

his own way, we have turn-ed ev-'ry one . . . to

we have turn-ed ev-'ry one . . . to

C

his own way, we have turn - ed ev-'ry one to his own way,

his own way, we have turn - ed ev-'ry one to his own way,

his own way, we have turn-ed ev-'ry

C his own way, we have turn-ed ev-'ry

30

all we like sheep have
all we like sheep have gone a - stray, . .
one to his own way, all we like sheep
one to his own way, all we like sheep

gone a - stray, . . have gone a - stray ; . .
have gone a - stray ; . .
have gone a - stray ; . .
have gone a - stray ; . .

D
we have turn - ed ev - ry
we have turn ed,
D
we have

we have turn - ed, we have
 one to his own way, we have turn - ed
 we have turn-ed, we have turn - ed
 turn - ed, we have turn-ed, we have
 turn-ed ev-'ry one to his own way,
 ev-'ry one to his own way, we have turn-ed ev-'ry
 ev-'ry one to his own way, we have turn-ed ev-'ry one to his own
 turn-ed ev-'ry one to his own way, we have turn-ed ev-'ry
 we have turn-ed ev-'ry one to his own way, . . . to his own way, all
 one to his own way, ev-'ry one to his own way, all
 way, we have turn-ed ev-'ry one to his own way, all
 one, ev-'ry one to his own way, ev-'ry one to his own way, all

we like sheep, all we like sheep

we like sheep, all we like sheep

we like sheep, all we like sheep have gone a - stray; . . .

we like sheep, all we like sheep have gone a - stray; . . .

have gone a - stray; we have turn - ed,

have gone a - stray; . . .

we have turn - ed, we have

we have turn - ed

we have turn - ed, we have turn - ed

we have turn - ed, we have turn - ed

turn - ed

ev-'ry one to his own way, we have
 ev-'ry one to his own way, we have turn - - ed, we have
 ev-'ry one to his own way, we have turn - - ed, we have turn - ed,
 turn - - ed, we have turn - - ed, we have turn - - ed,
 turn - ed, we have turn - - ed, we have turn - - ed,
 we have turn - - ed ev-'ry
 we have turn - - ed ev-'ry
 ed, we have turn-ed ev-'ry one to
 ed, we have turn-ed ev-'ry one to
 one to his own way, we have turn-ed ev-'ry one to
 one to his own way, we have turn-ed ev-'ry one to

70

and the

Lord hath laid on Him, and the Lord hath laid on Him, hath laid on

Him, . . . on Him . . . the in - i - qui - ty of . . . us all.

hath laid on Him . . . the in - i - qui - ty of us all

hath laid on Him . . . the in - i - qui - ty of . . . us all

Him . . . the in - i - qui - ty of . . . us all

No. 27. RECITATIVE.—ALL THEY THAT SEE HIM, LAUGH HIM TO SCORN.

Larghetto. ♩ = 80.

f

TENOR.

All they that

dim. *p*

see Him, laugh Him to scorn; they

f

shoot out their lips, and shake their

f

heads, say - ing:

f

10

No. 28. CHORUS.—HE TRUSTED IN GOD THAT HE WOULD DELIVER HIM.

Allegro.

SOPRANO.

ALTO.

TENOR.

BASS.

He trust - ed in God that He . . would de - liv - er Him, let Him de -

Allegro. ♩ = 80.*f*

He trust - ed in God that He . . would de - liv - er Him,

- liv - er Him, if He de - light in Him, if He de - light in Him, let Him de - liv - er Him, if

A

He trust - ed in

let Him de - liv - er Him, if He de - light in Him, if He de -

He de - light in Him, if He de - light in Him, if He de - light in . .

A

10

God that He . . . would de - liv - er Him, let Him de - liv - er Him, if He de -
 - light in Him, let Him de - liv - er Him, if He de - light in Him, if He de -
 Him,
 He trust - ed in God that He . . . would de - liv - er Him,
 - light in Him, if He de - light . . .
 - light in Him, if He de - light
 He trust - ed in God, in . . . God, in God He trust - ed, let Him de - liv - er
 let Him de - liv - er Him, if He de - light in Him,
 in Him,
 in . . . Him, let Him de - liv - er Him,
 Him, if He de - light in Him, if He de - light in Him, let Him de -

mf let Him de - liv - er Him, if He . . de - light . . . in Him,

mf let Him de - liv - er Him, if He de - light in Him,

if He de - light . . . in Him, if He de -

- liv - er Him, He trust - ed in

20

He trust - ed in God that He . . would de - liv - er Him, let Him de -

- light . . . in Him, let Him de - liv - er Him, if He de -

God, He trust - ed in God, let Him de - liv - er Him, if He de -

let Him de - liv - er Him, He

- liv - er Him, if He de - light in Him, if He de - light . . .

- light in Him, if He de - light in Him, He trust - ed in God, He

- light in Him, if He de - light in Him,

trust - ed in God that He . . would de - liv - er Him, let Him de - liv - er Him,

. . in . . Him, let Him de - liv - er Him, if He de - light in

trust - ed in God, let Him de - liv - er Him, if He de - light in

if He de - light in Him, let Him de - liv - er Him,

Him, if He de - light in Him, let Him de - liv - er Him,

Him, if He de - light in Him, let Him de - liv - er Him,

let Him de - liv - er Him, let Him de - liv - er Him,

if He de - light . . in Him, if He de -

- let Him de - liv - er Him, if He de - light . . in . .

He trust - ed in God that He . . would de - liv - er

- liv - er Him,

40

7

17

let Him de - liv - er Him.

let Him de - liv - er Him.

if He de - light

in

liv - er Him,

if He de - light . . in

let Him de - liv - er Him,

if He de - light in

E

He trust - ed in God that He . . . would de - liv - er Him,

let Him de -

Him, He trust - ed in God, let Him de - liv - er Him, if He de - light

Him, if He de - light,

Him, if He de - light

in Him, if He de -

E

liv - er Him,

if He de - light in Him,

in Him, let Him de - liv - er Him,

let Him de - liv - er Him,

if He de -

if He de - light in Him,

let Him de - liv - er Him,

light

in Him, let Him de - liv - er Him,

if He de - light . . in Him, if He de - light

light

if He de - light in Him, if He de - light

He trust - ed in God, that He . . would de -

Adagio.

. . in Him, let Him . . de - liv - er Him, if He de - light in Him.

. . in Him, let Him de - liv - er Him, if He de - light in Him.

. . in Him, let Him, let Him de - liv - er Him, if He de - light in Him.

. . liv - er Him, . . let Him, let Him de - liv - er Him, if He de - light in Him.

Adagio.

60

No. 29. RECITATIVE.—THY REBUKE HATH BROKEN HIS HEART.

Largo. TENOR.

Thy re-buke hath bro - ken His heart; He is full of

Largo.
p

heav - i-ness, he is full of heav - i-ness; Thy re-buke hath bro - ken His heart;

He look - ed for some to have pi - ty on Him, but there was no man, neither found He

10

a - ny to com-fort him; He look - ed for some to have pi - ty on Him,

but there was no man, nei - ther found He a - ny to com - fort Him.

Segue No. 30.

No. 30. AIR.—BEHOLD, AND SEE IF THERE BE ANY SORROW.

TENOR.

*Largo.**Largo.* ♩ = 66.

Be - hold, and see, be - hold, and see if there be a - ny sor - row

like un - to His sor - row.

Be -

*poco cres.**p*

- hold, and see

if there be a - ny sor - row

like un - to His sor - row, be -

- hold, and see

if there be a - ny sor - row

like . . . un - to His

dim.

sor - row.

*pp**poco cres.**pp*

No. 31. RECITATIVE.—HE WAS CUT OFF OUT OF THE LAND OF THE LIVING.

TENOR.

He was cut off out of the land of the liv - ing :

p

for the trans-gres - sion of Thy peo - ple was He strick - en.

Segue
No. 32.

No. 32. AIR.—BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL.

Andante larghetto. ♩ = 108.*mf*

TENOR.

A

But Thou didst not leave His

soul in . . hell,

but Thou didst not leave His

soul in . . hell, nor didst . . Thou suf - fer, nor didst Thou suf - fer Thy

10

Ho - ly . . One to see cor - rup - tion.

tr *tr* *f*

But Thou didst not leave His

tr *p*

soul in hell, Thou didst not leave, Thou didst not leave His

20

soul in hell, nor didst Thou suf - fer Thy

Ho - ly One to see cor - rup - tion, nor didst Thou suf - fer, nor

cres. *p*

didst . . Thou suf - fer Thy Ho - ly . . One to see cor - rup - tion,

cres.

30

nor didst Thou suf - fer, nor didst Thou suf - fer Thy Ho - ly One, Thy

tr *tr* *tr* *tr* *p*

Ho - ly . . One to see cor - rup - tion.

tr *tr* *f*

40

No. 33.

CHORUS.—LIFT UP YOUR HEADS, O YE GATES.

A tempo ordinario. ♩ = 76.

Piano introduction in B-flat major, common time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The piece begins with a forte (*f*) dynamic.

1st SOPRANO.

First vocal line for Soprano 1, marked *mf*. The lyrics are: "Lift up your heads, O ye . . gates, and be ye lift up, ye ev-er-last-ing doors, and the

2nd SOPRANO.

First vocal line for Soprano 2, marked *mf*. The lyrics are: "Lift up your heads, O ye . . gates, and be ye lift up, ye ev-er-last-ing doors, and the

ALTO.

First vocal line for Alto, marked *mf*. The lyrics are: "Lift up your heads, O ye . . gates, and be ye lift up, ye ev-er-last-ing doors, and the

Piano accompaniment for the first vocal section, marked *mf*. It continues the rhythmic pattern established in the introduction, supporting the vocal lines.

A

King of Glo-ry shall come in. . .

King of Glory shall come in.

King of Glory shall come in. . .

TENOR.

BASS.

Who is ^{this} the King of Glory?this
theWho is ^{this} the King of Glory?this
the

A

Piano accompaniment for the second vocal section, marked *mf*. It features a more active melodic line in the right hand, with frequent sixteenth-note patterns.

* Handel's MS. has "this King," not "the King."

mf
The

mf
The

mf
The

King of Glo-ry? who is ^{this} the King of Glo-ry? who is ^{this} the King of Glo-ry?

King of Glo-ry? who is ^{this} the King of Glo-ry? who is ^{this} the King of Glo-ry?

Lord strong and might-y, the Lord strong and might-y, the Lord might - y in bat-tle.

Lord strong and might-y, the Lord strong and might-y, the Lord might - y in bat-tle.

Lord strong and might-y, the Lord strong and might-y, the Lord might - y in bat-tle.

B

mf Lift up your heads, O ye gates, and be ye lift up, ye ev - er-lasting doors, and the

mf Lift up your heads, O ye gates, and be ye lift up, ye ev - er-lasting doors, and the

mf Lift up your heads, O ye gates, and be ye lift up, ye ev - er-lasting doors, and the

B

mf

20

King of Glo - ry shall come in, . . and the King of Glo - ry shall come

King of Glo - ry shall come in, and the King of Glo - ry shall come

King of Glo - ry shall come in, . . and the King of Glo - ry shall come

Who is ^{this} the King of Glo-ry? who is ^{this} the King of Glo-ry? who

Who is ^{this} the King of Glo-ry? who is ^{this} the King of Glo-ry? who

in. Who is ^{this} the King of Glo-ry? who is ^{this} the King of Glo-ry? who

in. . .

in. . .

is ^{this} the King of Glo-ry?

The Lord of Hosts,

is ^{this} the King of Glo-ry?

The Lord of Hosts,

is ^{this} the King of Glo-ry? The Lord of Hosts,

the Lord of Hosts,

The Lord of Hosts,

the Lord of Hosts,

The Lord of Hosts,

the Lord of Hosts,

ALTO. He is the King of Glory, He is the King of Glory, He is the King of

TENOR. He is the King of Glory, He is the King of Glory, He is the King of Glory, He

BASS. He is the King of Glory, He is the King of Glory, He is the King of Glory, He

He is the King of Glory, He is the King of Glory, He is the King of Glory,

Glo-ry, He is the King of Glo-ry, He is the King of Glo-ry, He is

is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts, He

is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts, He is the

the Lord of Hosts, He

the King .. of Glo - - - - - ry, the Lord of Hosts, He is the King of Glo - -

is the King of Glo - - - - - ry, the Lord of Hosts, He is . . the King of

King of Glo - - - - - ry, the Lord of Hosts, He is the King of

is the King of Glo - - - - - ry,

40

ry,

Glo - ry, of Glo - ry, the Lord of Hosts, He is the King..

Glo - ry, the Lord of Hosts, He

the Lord of Hosts, He

the Lord of Hosts, He is the King of Glo

of Glo - ry, of Glo

is the King of Glo - ry, of Glo - ry, of Glo

is the King of Glo - ry, of Glo

60

E

- - ry, He is the King of Glo - ry, He is the King of Glo - ry, the Lord of Hosts,

- - ry, He is the King of Glo - ry, He is the King of Glo - ry, the Lord of

- - ry, He is the King of Glo - ry, He is the King of Glo - ry, the Lord of

- - ry, He is the King of Glo - ry, He is the King of Glo - ry, the Lord of

E

[illegible]

123

Hosts, the Lord of Hosts, the Lord of Hosts, He is the King . . .
the Lord of Hosts, . . . the Lord of Hosts, He is the King, . . . the King of
Hosts, the Lord of Hosts, the Lord of Hosts, He is the King of Glo - ry, the
Hosts, the Lord of Hosts, the Lord of Hosts, He is the King of
of Glo ry, the King of Glo - ry, He
Glo ry, the King of Glo - ry, He
King of Glo ry, the King of Glo - ry, He
Glo ry, the King of Glo - ry, He
is the King of Glo-ry, He is the King of Glo-ry, of Glo - ry.
is the King of Glo-ry, He is the King of Glo-ry, of Glo - ry.
in the King of Glo-ry, He is the King of Glo-ry, of Glo - ry.
is the King of Glo-ry, He is the King of Glo-ry, of Glo - ry.

No. 34. RECITATIVE.—UNTO WHICH OF THE ANGELS SAID HE AT ANY TIME.

TENOR.

Un-to which of the an-gels said He at a-ny time, Thou art My Son, this day have I be-got-ten Thee?

p

No. 35. CHORUS.—LET ALL THE ANGELS OF GOD WORSHIP HIM.

Allegro.

SOPRANO.

Let all the an-gels of God wor - ship Him,

ALTO.

Let all the an-gels of God . . wor - ship Him,

TENOR.

Let all the an-gels of God wor - ship Him,

BASS.

Let all the an-gels of God wor - ship Him,

Allegro. ♩ = 72.

f

let all the an - gels of God, let all the an -

let all the an - gels of God wor -

let all the

A

gels of God wor - ship Him, let all the

ship Him, let all the an - gels of God

let all the an - gels of God

an - gels of God wor - ship Him, let

an - gels of God wor - ship Him,

wor - ship Him,

wor ship

all the an - gels of God wor ship

let all the an - gels of God wor - ship

let all the an - gels of

Him, let all the an - gels of God wor - ship Him,

Him, let all the an -

Him,
 God wor ship Him, let all the
 let all the an gels of God wor
 gels of God wor
 20
 B
 let all the an
 an gels of God wor ship Him,
 ship Him, let all the an gels of God
 ship Him,
 B
 gels of God wor
 wor
 wor ship Him,
 ship Him,

ship Him, let all the an - gels of God, let
 ship Him, let all the an - gels of God, let
 let all the an gels of God, let
 let all the an

C

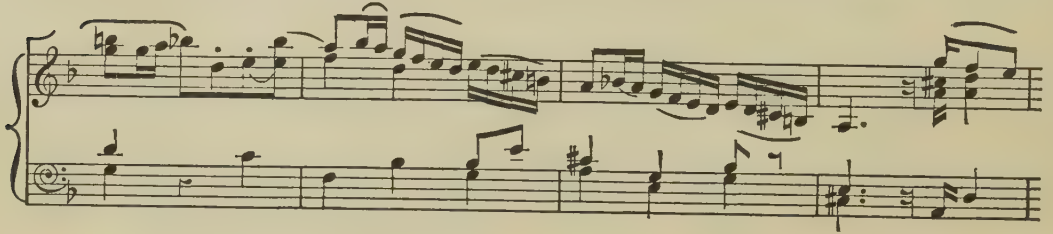
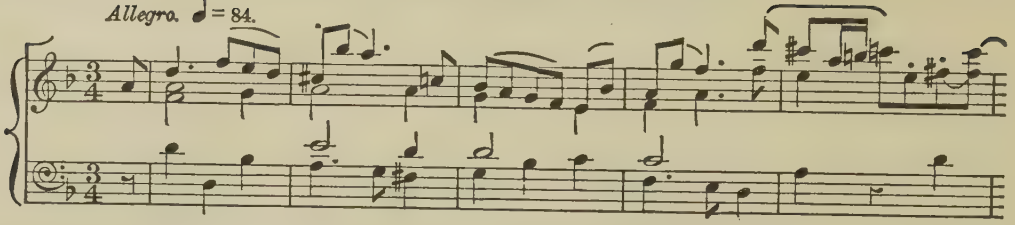
all the an - gels of God wor -
 all the an - gels of God wor
 all the an - gels of God wor
 gels of God wor

80

ship Him.
 ship Him.
 ship Him.
 ship Him.

No. 36.

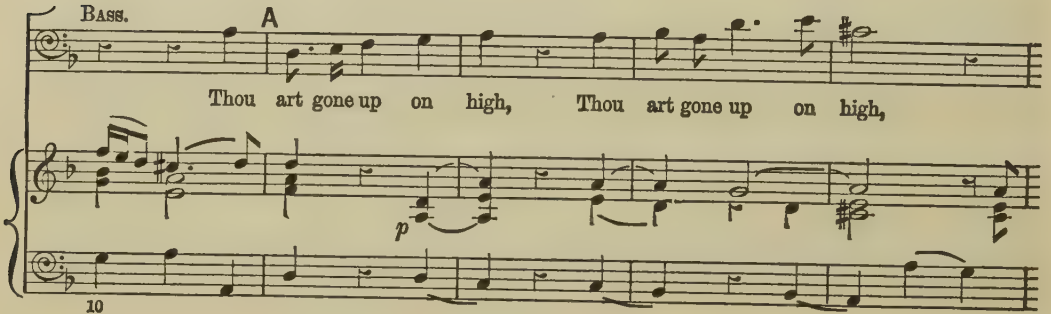
AIR.—THOU ART GONE UP ON HIGH.

Allegro. ♩ = 84.

Bass.

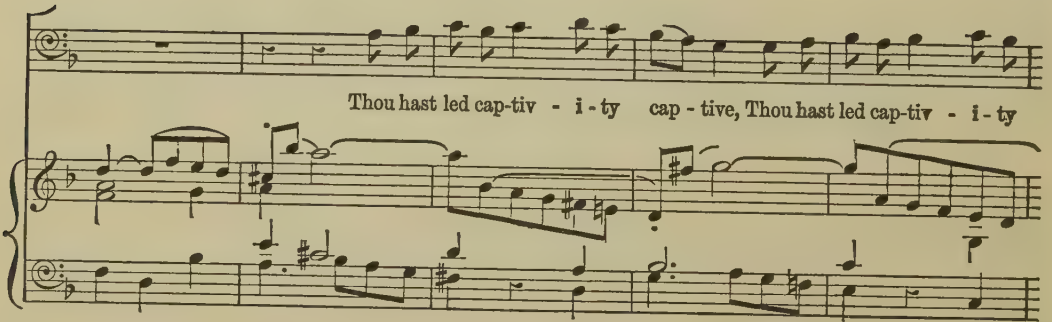
A

Thou art gone up on high, Thou art gone up on high,

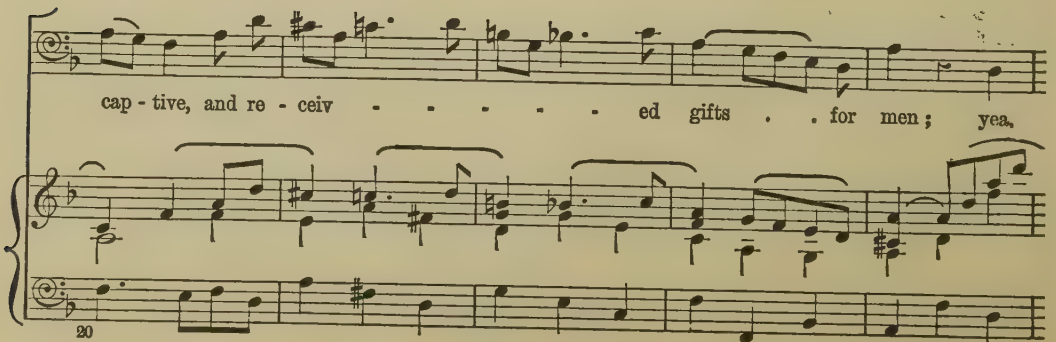


10

Thou hast led cap-tiv - i - ty cap - tive, Thou hast led cap-tiv - i - ty



cap - tive, and re - ceiv - - - - ed gifts . . for men; yea,



20

e - ven for Thine en - e - mies,

yea, e - ven for . . . Thine en - e - mies,

B

f

30

that the Lord

p

God might dwell . . a - mong them, that the Lord God might dwell, . . .

40

might dwell a - mong them.

Thou art gone up on high, Thou art gone up on high, Thou hast

led cap-tiv - i - ty cap - tive, Thou hast led cap-tiv - i - ty cap - tive,

and re - ceiv - ed gifts for men; yea, e - - ven

for Thine en - - - - -

tr

e - mies, for Thine en - e - mies,

f

that the Lord God might dwell a - mong them,

p

80

that the Lord God might dwell

a - mong them,

p

90

E

that the Lord God, that the Lord

p

God might dwell a - mong them, might dwell

100

. a - mong .

F
them, that the Lord God might dwell a - mong them.

110

120

130

No. 87.

CHORUS.—THE LORD GAVE THE WORD.

Andante Allegro.

SOPRANO. *f* Great was the com - pa - ny of the

ALTO. *f* Great was the com - pa - ny of the

TENOR. *f* The Lord gave the word; great was the com - pa - ny of the

BASS. *f* The Lord gave the word; great was the com - pa - ny of the

Andante Allegro. ♩ = 80.

f

preach - ers, great was the com -

preach - ers, great was the com - pa - ny, the com - pa - ny, the com -

preach - ers, great was the com - pa - ny, the com - pa - ny, the

preach - ers, great was the com - pa - ny, the com

pa - ny of the preach - ers, great was the com - pa - ny of the

pa - ny, the com - pa - ny of the preach - ers, great was the com - pa - ny of the

com pa - ny of the preach - ers, great was the com - pa - ny of the

pa - ny of the preach - ers, great was the com - pa - ny of the

A

preach-ers. The Lord gave the word; great was the com -

preach-ers. The Lord gave the word; great was the com -

preach-ers. great was the com - pa-ny, the

preach-ers. great was the com - pa-ny, the

10 *Ped.*

pa-ny, the com - pa-ny, the com

pa-ny, the com - pa-ny, the com - pa-ny of the

com - pa-ny, the com - pa-ny of the

com - pa-ny, the com - pa-ny of the

B

pa-ny of the preach-ers, great was the com-pa-ny of the preachers,

preach - ers, of the preach - ers, great was the com

preach - ers, of the preach - ers, great was the com-pa-ny of the preachers,

pa-ny of the preach-ers, great was the com - pa-ny, the com

B

[illegible]

No. 38.

AIR.—HOW BEAUTIFUL ARE THE FEET.

Larghetto. ♩ = 104.

Piano introduction in B-flat major, 12/8 time. The music is marked *p* (piano). It features a flowing melody in the right hand and a steady bass line in the left hand.

SOPRANO.

How beau-ti-ful are the feet of them that

Soprano vocal entry. The lyrics are "How beau-ti-ful are the feet of them that". The piano accompaniment is marked *pp* (pianissimo). The melody is simple and elegant, with the piano providing harmonic support.

preach the gos - pel of peace, how beau - ti - ful are the feet, how

Continuation of the vocal and piano parts. The lyrics are "preach the gos - pel of peace, how beau - ti - ful are the feet, how". The piano accompaniment continues with a steady bass line.

beau - ti - ful are the feet of them that preach the gos - pel of peace,

Continuation of the vocal and piano parts. The lyrics are "beau - ti - ful are the feet of them that preach the gos - pel of peace,". The piano accompaniment is marked *f* (forte) at the end of the phrase.

how beau - ti - ful are the feet.. of them that

Final vocal and piano phrase. The lyrics are "how beau - ti - ful are the feet.. of them that". The piano accompaniment is marked *p* (piano). The piece ends with a final chord in the piano.

preach the gos-pel of peace, and bring glad ti - - - dings, and

bring glad ti - - - dings, glad ti - dings of good things, and

B
bring glad ti - - dings, glad ti-dings of good things, and bring . . . glad ti-dings, glad

ti - dings of good things, glad ti - dings of . . . good things!

ti - dings of good things, glad ti - dings of . . . good things!

No. 89. CHORUS.—THEIR SOUND IS GONE OUT INTO ALL LANDS.

A tempo ordinario.

SOPRANO. *f* Their sound is gone out in - to all lands, their sound is gone

ALTO. *f* Their sound is gone out in - to all lands,

TENOR. Their sound is gone out, their

BASS. *f* Their sound is gone out, . .

A tempo ordinario. ♩ = 88.

f

out in-to all lands, in - to all lands, their sound is gone

in-to all lands, . . . in - to all lands, their sound is gone

sound is gone out in - to all lands, their sound is gone out

. . their sound is gone out in - to all lands, their sound is gone out

out in - to all lands, their sound is gone out . . . in - to all
 out, is gone out, their sound is gone out, is gone out in - to all
 . . in - to all lands, in - to all lands, in - to all
 . . in - to all lands, . . . their sound is gone out . . . in - to all

10

A
 lands, and their
 lands,
 lands, and their words un-to the ends of the world,
 lands,
 A

words un - to the ends of the world, un - to the
 un - to the ends of the world, . . . un - to the
 and their words un - to the ends of the

ends of the world, . . . un-to the

and their words un-to the ends of the world, . . . un-

ends of the world, un-to the ends of the

world, . . . and their words, and their words un-to the

B

ends of the world, their sound is gone out, is gone out in-to all

- to the ends of the world, their sound is gone out, is gone out in-to all

world, . . of the world, their sound is gone out in-to all

ends . . of the world, their sound is gone out in-to all

B

lands, . . . and their words un-to the ends of the world, . .

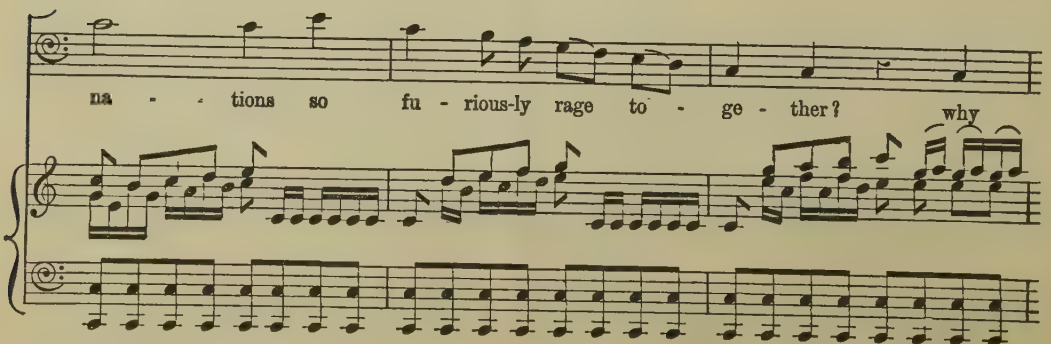
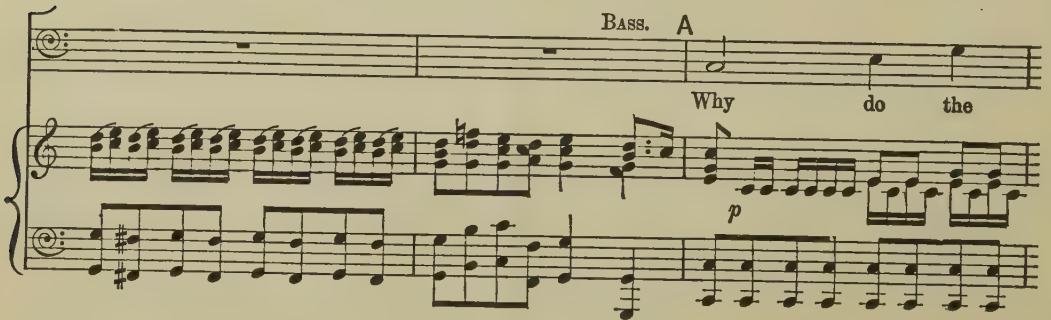
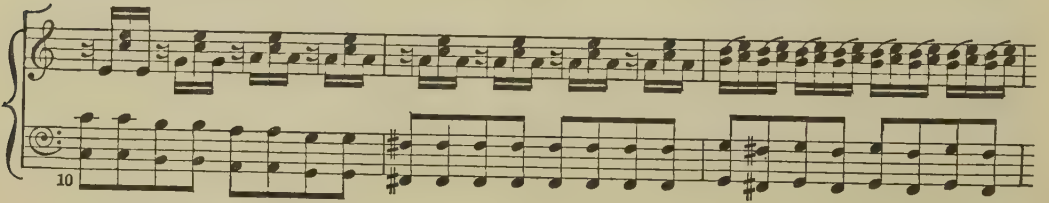
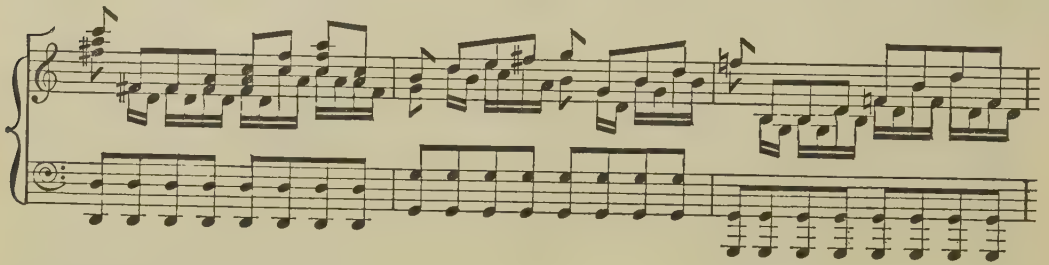
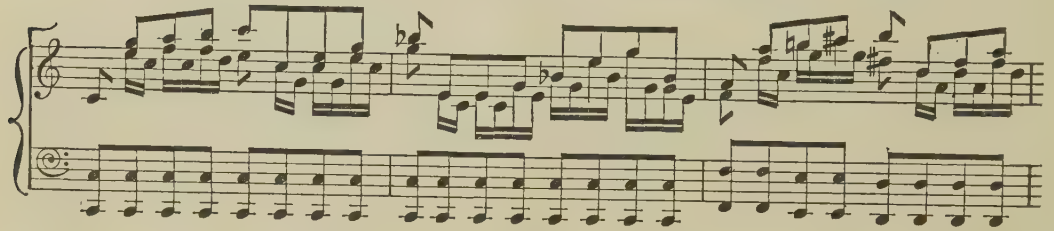
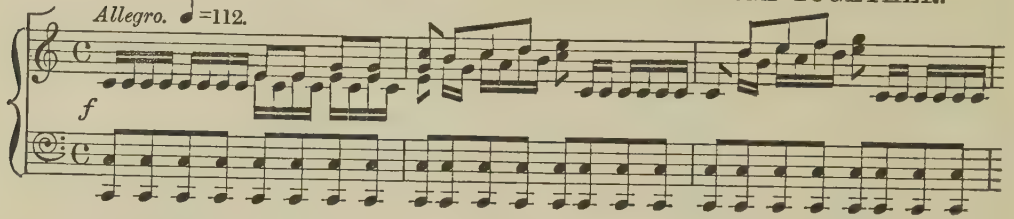
lands, and their words un-to the ends of the world, . .

lands, and their words, and their words un-to the ends of the world, of the

lands, and their words un-to the ends of the

[illegible]

No. 40. AIR.—WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER.

Allegro. ♩ = 112.

do the peo - ple im - ag - ine a vain thing? why

do the na - tions rage

. so fu - rious - ly to -

f *p*

- ge - ther? why do the peo - ple im -

f *p*

- ag - - - - - ine a . . vain

thing? . . . im - ag - ine a vain

B
thing? why do the

na - tions so fu - rious-ly rage to - ge - ther, and

why do the peo-ple, and why do the

peo-ple im - ag - ine a . . . vain thing? . . . why

do the na - tions rage

50

. so fu-rious-ly to -

C

- ge - ther, so fu-rious-ly to - ge - ther? and why do the

peo - ple im - ag - ine a vain thing? im -

cres.

60

- ag - - - ine a vain thing? and

f *p*

why do the peo-ple im - ag - ine a vain

D
thing?

f

The

p

E
kings of the earth rise up, and the ru - lers take coun - sel to -

- ge - ther, take coun -

3 3 3 3

- - - - - sel, take coun - - sel to -

- ge - ther against the Lord, and a - gainst . . . His a - -

3 3 3 3

- noint

3 3 3 3

- ed, a - gainst the Lord, and His a -

90

- noint - - - - - ed.

No. 41.

CHORUS.—LET US BREAK THEIR BONDS ASUNDER

Allegro e staccato.

SOPRANO. *f* Let us break their bonds a - sun-der, let us break,

ALTO. Let us break their

TENOR. *f* Let us break their bonds a - sun-der, let us, let us break their bonds a -

BASS. *f* Let us break their bonds a -

Allegro e staccato. ♩ = 76.

f

let us break their bonds a - sun - der,

bonds a - sun-der, let us break, let us break their bonds . . a-sun-der,

- sun-der, let us, let us break, let us break their bonds a - sun - der,

- sun-der, let us, let us break their bonds, let us break their bonds a-sun-der, let . . us,

let us break their bonds a - sun - der,

let us break their bonds a - sun - der,

let us break their bonds a - sun - der, and cast a - way

let us break their bonds a - sun - der,

10

and cast a -

and cast a - way their yokes from

their yokes from us, and cast a - way their yokes from

- way their yokes from us, and cast a -

us, and cast a - way their yokes from us, and cast a - way, and cast a -

us, and cast a - way their yokes from us, and cast a - way, and cast a -

and cast a - way,

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let us break their bonds a - sunder, let us, let us break, let us break their bonds a

- sun - der, let us break their bonds, let us break their

let us break their bonds a-sunder, let us break, let us break their bonds,

- sun - der let us break their bonds a - sun - der,

- sun - der, their bonds a - sun - der, and cast a - way . . .

bonds, . . . their bonds a - sun - der,

let us break their bonds a - sun - der, and cast a - way, . . .

let us break their bonds a - sun - der,

their yokes from us, and cast a -

and cast a -

and cast a - way, and cast a -

and cast a - way

and cast a - way their

30 40

- way their yokes from us, and cast a - way their yokes from us,
 - way their yokes from us, and cast a - way their yokes from us,
 yokes, their yokes from us, and cast a - way their yokes from us,
 let us break their bonds a - sun - der, and cast a -
 let us break their bonds, and cast
 let us break their bonds a - sun - der, and cast, and cast a -
 let us break their bonds, and cast a - way their yokes from
 R.H.
 - way, and cast a -
 a - way their yokes, their yokes from us, and cast a - way, and cast a -
 - way, and cast a - way their yokes from us, and cast a - way, and cast a -
 us, and cast a - way their yokes from us, and cast a - way, and cast a -

D

- way their yokes from us, let us break their bonds, and cast a -

- way their yokes, . . let us break their bonds, their bonds a - sun - der, and cast a -

- way their yokes, let us break their bonds a - sun - der, their bonds a - sun - der, and cast a -

- way their yokes from us, let us break their bonds a - sun - der, and cast a -

D

- way, and cast a - way their yokes from us.

- way, and cast a - way their yokes from us.

- way, and cast a - way their yokes from us.

- way, and cast a - way their yokes from us.

f

60

No. 42.

RECITATIVE.—HE THAT DWELLETH IN HEAVEN.

TENOR.

Hethat dwelleth in heaven shall laugh them to scorn; the Lord shall have them in de-ri-sion.

p *f*

No. 43.

AIR.—THOU SHALT BREAK THEM.

Andante. $\text{♩} = 84.$

f

TENOR. A

Thou shalt break them, Thou shalt

p

break them with a rod of i-ron;

poco cres.

Thou shalt dash them in pie - ces like a pot - - ter's

p

20

ves - sel, Thou shalt dash them in pie - ces, in

cres.

pie - ces like a pot

p

B

ter's ves - sel.

f

30

Thou shalt break them,

p

Thou shalt break them with a rod

40

. of i - ron; Thou shalt

mf *p*

dash them in pie - ces like a . . . pot - ter's . .

C
ves - sel, Thou shalt dash them in pie - ces like a

f *p*

60

pot. ter's ves - sel, like a

pot - - ter's ves - sel, Thou shalt dash them in

f

60

pie - ces like a pot - - - ter's

D

ves - sel

f

70

Allegro.

SOPRANO. Hal - le-lu-jah,

ALTO. Hal - le-lu-jah,

TENOR. Hal - le-lu-jah,

BASS. Hal - le-lu-jah,

Allegro. ♩ = 72.

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le-lu-jah,

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le-lu-jah,

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le-lu-jah,

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le-lu-jah,

Hal - le-lu-jah, Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le-lu-jah!

Hal - le-lu-jah, Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le-lu-jah!

Hal - le-lu-jah, Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le-lu-jah!

Hal - le-lu-jah, Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le-lu-jah!

A

for the Lord God Om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

for the Lord God Om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

for the Lord God Om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

for the Lord God Om - ni - po - tent reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

- lu - jah, Hal - le - lu - jah ! Hal - le -

- lu - jah, Hal - le - lu - jah ! for the Lord God Om - ni - po - tent reign - eth, Hal - le -

- lu - jah, Hal - le - lu - jah ! for the Lord God Om - ni - po - tent reign - eth, Hal - le -

- lu - jah, Hal - le - lu - jah ! for the Lord God Om - ni - po - tent reign - eth, Hal - le -

B

- lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah ! for the Lord

- lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah ! *Chorus*

- lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah ! Hal - le - lu - jah, Hal - le -

- lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah ! **B**

[illegible]

le - lu - jah ! The king-dom of this world

Hal - le - lu - jah ! The king-dom of this world

le - lu - jah ! The king-dom of this world

lu-jah, Hal-le - lu - jah ! The king-dom of this world

(p) *C*

is be - come the King-dom of our Lord and of His Christ, and of His

is be - come the King-dom of our Lord and of His Christ, and of His

is be - come the King-dom of our Lord and of His Christ, and of His

is be - come the King-dom of our Lord and of His Christ, and of His

f

40

D

Christ ;

Christ ;

Christ ; and He shall reign for

Christ ; and He shall reign for ev - er and ev - er, for ev - er and

D

f

f and
and He shall reign for ev - er and ev - er, for ev - er
ev - er and ev - er, and He shall reign for ev - er and ev - er,
ev - er, and He shall reign, and He shall reign for ev - er, for ev - er, for ev - er, for

He shall reign for ev - er and ev - er. King of
and ev - er, for ev - er and ev - er. King of
and He shall reign for ev - er and ev - er,
ev - er and ev - er, for ev - er, for ev - er and ev - er,
50

Kings, and Lord of
Kings, and Lord of
for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah!
for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah!

Lords, King of

Lords,

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

Kings, and Lord of

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

Lords, King of

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah !

70

165

ev - er, Hal - le - lu - jah, Hal - le - lu - jah ! and He shall

ev - er, and Lord of Lords, Hal - le - lu - jah, Hal - le - lu - jah ! and

and Lord of Lords, and He shall

ev - er, and Lord of Lords, Hal - le - lu - jah, Hal - le - lu - jah ! and He shall

reign for ev - er, for ev - er and ev - er, King of . . .

He shall reign for ev - er and ev - er, King of . . .

reign for ev - er, for ev - er and ev - er, King of . . .

reign for ev - er, for ev - er and ev - er, King of . . .

80

Kings, and Lord of Lords, King of Kings, and Lord of
 Kings, and Lord of . . Lords, King of Kings, and Lord of . .
 Kings, and Lord of . . Lords, King of Kings, and Lord of . .
 Kings, and Lord of Lords, King of Kings, and Lord of
 Kings, and Lord of Lords, King of Kings, and Lord of

Lords, and He shall reign for ev - er and ev - -

Lords, and He shall reign for ev - er and ev - -

Lords, and He shall reign for ev - er and ev - -

Lords, and He shall reign for ev - er, for ev - er and ev - -

er, King of Kings, and Lord of Lords, Hal-le-lu-jah, Hal-le-

er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah, Hal-le-

er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah, Hal-le-

er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah, Hal-le-

lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - lu - jah !

lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - lu - jah !

lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - lu - jah !

lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - lu - jah !

Cresc. *Sit*

PART III.

No. 45.

AIR.—I KNOW THAT MY REDEEMER LIVETH.

Larghetto. ♩ = 72

mp

tr

tr

10

SOPRANO. A

I

cres.

dim.

know that my Re - deem - er liv - eth,

p

p

20

and that He shall stand . . . at . . the lat . . . ter . .

tr

30

day up - on the earth,

f

B

I know that my Re - deem - er liv - eth, and that

p

40

He shall stand at the lat - ter day up - on the

tr

C

earth, up - on the earth, I know that my Re -

50

. deem - er liv - eth, and He shall stand at the lat - - - ter day

60

up - on the earth, up-on . . the earth;

70

D

And though worms de - stroy this bo - dy,

70

yet in my flesh shall I see God, yet in my

80

E

flesh shall I . . see God. I

90

know that my Re - deem - er liv - eth. And though worms de - stroy this

p

bo - dy, yet in my flesh shall I see God, yet in my

f

100

flesh . . . shall I see God, shall I see God. I know that my Re -

p

110

- - deem - er liv - eth. For now is Christ ris - en

f *p*

120

from the dead, the first - - fruits of them that

pp

sleep, of them that sleep, the first - fruits of

130

G

them that sleep, for now is Christ

p *3* *p*

140

cres.

ris - en, for now is Christ ris - en from the dead,

cres. *p*

Adagio.

the first-fruits of them, of them that sleep.

Adagio. *tr* *f*

150

3

160

Grave.

SOPRANO. Since by man came death, since by man came death,

ALTO. Since by man came death, since by man came death, . . .

TENOR. Since by man came death, since by man came death, . . .

BASS. Since by man came death, since by man came death,

Grave. ♩ = 60.

Allegro. f

by man came al - so the re-sur-rec-tion of the dead, by man came al - so the re-sur -

by man came al - so the re-sur-rec-tion of the dead, by man came al - so the re-sur -

by man came al - so the re-sur-rec-tion of the dead, by man came al - so the re-sur -

by man came al - so the re-sur-rec-tion of the dead, by man came al - so the re-sur -

Allegro. ♩ = 84.

f

- rec-tion of the dead, by man came al - so the re-sur-rec-tion of the dead.

- rec-tion of the dead, by man came al - so the re-sur-rec-tion of the dead.

- rec-tion of the dead, by man came al - so the re-sur-rec-tion of the dead.

- rec-tion of the dead, by man came al - so the re-sur-rec-tion of the dead.

10

B Grave.

For as in Ad - am all die, for as in Ad - am all die, . . .

For as in Ad - am all die, for as in Ad - am all die,

For as in Ad - am all die, for as in Ad - am all die,

For as in Ad - am all die, for as in Ad - am all die,

For as in Ad - am all die, for as in Ad - am all die,

B Grave. ♩ = 60.

20

C Allegro.

e - ven so in Christ shall all be made a - live, e - ven so in

e - ven so in Christ shall all be made a - live, e - ven so in

e - ven so in Christ shall all be made a - live, e - ven so in

e - ven so in Christ shall all be made a - live, e - ven so in

C Allegro.

f

Christ shall all be made a - live, e - ven so in Christ shall all,

Christ shall all be made a - live, e - ven so in Christ shall all,

Christ shall all be made a - live, e - ven so in Christ shall all,

Christ shall all be made a - live, e - ven so in Christ shall all,

. . so in Christ shall all . . be made a - live, ev'n so in
 . . so in Christ shall all . . be made a - live, ev'n so in
 . . so in Christ shall all be made a - live, ev'n so in
 . . so in Christ shall all . . be made a - live, ev'n so in

Christ shall all, shall all be . . made a - live.
 Christ shall all, shall all be made a - live.
 Christ shall all, shall all be . . made a - live.
 Christ shall all, shall all be made a - live.

No. 47.

RECITATIVE.—BEHOLD, I TELL YOU A MYSTERY.

BASS.

Be-hold, I tell you a mys-te-ry; we shall not all sleep, but we shall all be

chang'd in a moment, in the twinkling of an eye, at the last trumpet.

p

f

No. 48.

AIR.—THE TRUMPET SHALL SOUND.

Pomposo, ma non Allegro. ♩ = 80.

f

Trumpet Solo.

p

10

20

f

BASS.

S. A.

The trum-pet shall sound, . . .

30

and the dead shall be raised,

and the dead shall be

p

raised . . . in - cor - rup - ti - ble,

40

the trum - pet shall sound, . . .

and the dead shall be

*f**p*

raised,

be raised in - cor - rup - ti - ble,

be

50

raised in - cor - rup-ti - ble, and we shall be changed, . . .

60

. and

we shall be changed.

f

70

Trumpet. The

tr.

trum-pet shall sound, . . . the trum-pet shall sound, . . .

p *f*

80

D

and the dead shall be raised, be

90

raised in - cor - rup-ti-ble, be raised in - cor - rup-ti-ble,

and we shall be changed, be changed,

100

E

. and we shall be changed,

f

and we shall be changed, we shall be

tr. *tr.*

110

changed, *tr.* and we shall be changed, and

120

we shall be changed,

and we shall be changed, we shall be changed, *tr.*

130

Adagio. G *a tempo.* and we shall be changed, we shall be changed. *Adagio.* *f a tempo.*

140

150

FINE. *

For this cor - rup - ti - ble must put . .

FINE. *

p

on in - cor - rup - tion, for this cor - rup - ti - ble must put

on, must put on, . . . must put

170

on, must put on in - cor - rup - tion; and this

cres. *p*

180

* This second part of the Air is generally omitted.

mor - tal must put . . on im - mor - tal . . .

190

- i - ty, and this mor - tal must put on im - mor - tal . . .

200

3 i - ty, im - mor - tal - i - ty. The Dal X

210

No. 49.

RECITATIVE.—THEN SHALL BE BROUGHT TO PASS.

ALTO.

Then shall be brought to pass the saying that is written, Death is swallow'd up in vic-to-ry.

p

No. 50.

DUET.—O DEATH, WHERE IS THY STING?

ALTO.

Andante.

O death, O death. where, where is thy sting? O death. where is thy

TENOR.

O grave, O

Andante. ♩ = 69.

p

sting? O grave, where is thy vic-to-ry? O grave, O

grave, where, where is thy vic-to-ry? where is thy vic-to-ry? O death,

death, O death, where, where is thy sting? where, O grave, where is thy

where, where is thy sting? where, where is thy sting? O grave, where is thy

N.B.—This Duet is given in the abridged form indicated by Handel in the Dublin score. Compare the Full Score.

A

vic-to-ry? O death, where, where is thy sting? O grave, . . O grave, where

vic-to-ry? O grave, O death, where, where is thy sting? O grave, O grave, where

A

is thy vic-to-ry? O grave, where is thy vic-to-ry? The sting . . of death is sin, the

is thy vic-to-ry? O grave, where is thy vic-to-ry? The sting . .

sting of death is sin, and . . the strength of sin is . . the law,

. . of death is sin, and the strength of sin . . is . . the law, the sting . .

the sting . . of death is sin, and the strength of sin . . is . . the law.

. . of death is sin, the sting of death is sin, and . . the strength of sin is . . the law.

No. 61.

CHORUS.—BUT THANKS BE TO GOD.

Andante. *f*

SOPRANO. But thanks, but thanks, thanks, thanks be to God, but thanks, but

ALTO. But thanks, but thanks, thanks, thanks be to God, to God, thanks be to

TENOR. But thanks, but thanks, thanks, thanks be to God, thanks be to

BASS. But thanks, but thanks, thanks, thanks be to God, thanks be to

Andante. $\text{♩} = 69.$ *f*

thanks, thanks. thanks be to God, Who giv - eth us the vic - to-ry, the vic - to-ry through

God, thanks be to God, Who giv - eth us the vic - to-ry through

God, thanks be to God, to God, Who giv - eth us the vic - to-ry through

God, thanks be to God,

our Lord Je - sus Christ,

our Lord Je - sus Christ, Who giv - eth us the

our Lord Je - sus Christ, Who giv - eth us the vic - to-ry, Who

Who giv - eth us the vic - to-ry, the vic - to-ry through

Who [giv - eth us the vic - to-ry through our Lord Je - sus Christ,

vic - to-ry, Who giv - eth us the vic - to-ry through our Lord Je - sus Christ, but

giv - eth us, Who giv - eth us the vic - to-ry through our Lord Je - sus Christ,

our Lord Je - sus Christ, through our Lord Je - sus Christ,

but

thanks, but thanks, thanks be . . . to God, . . . thanks be to God,

but thanks, but thanks, thanks,

thanks, but thanks, but thanks, but thanks, thanks be to God,

thanks be to God, but thanks, thanks be to

thanks be to God, to God, thanks be to God, to God,

but thanks, but thanks, but thanks be to God, thanks

thanks be to God, but thanks, but thanks, thanks, ..

God, to God, but thanks . . be to God,

but thanks . . be to God, but

be to God, but thanks, but thanks, thanks be to God,

20

B

. . thanks, thanks be to God, thanks, thanks be to God, thanks . . be . . to

thanks, but thanks, thanks, thanks be to God, thanks . . be to God, to

B

God, Who giv-eth us the vic-to-ry, the
 Who giv-eth us the vic-to-ry, Who giv-eth us the
 God, Who giv-eth us the vic-to-ry, Who giv-eth us the
 Who giv-eth us the

vic-to-ry through our Lord Je-sus Christ, but thanks be to God, but thanks,
 vic-to-ry through our Lord Je-sus Christ, but thanks, thanks be to God, but
 vic-to-ry through our Lord Je-sus Christ, but thanks be to God, but
 vic-to-ry through our Lord Je-sus Christ, but thanks be to God, but

but thanks, thanks be to God, to God, Who giv-eth us the
 thanks, but thanks, thanks be to God,
 thanks, but thanks, thanks be to God, Who
 thanks, but thanks, thanks be to God, Who

188

A musical score for a hymn titled "Victory". The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "vic - to - ry, Who giv - eth us the vic - to - ry, Who giv - eth us the Who giv - eth us the vic - to - ry, the giv - eth us the vic - to - ry, the vic - to - ry, Who giv - eth us the giv - eth us the vic - to - ry, the vic - to - ry, Who giv - eth us the". The piano part features chords and moving lines in both hands.

vic - to - ry, Who giv - eth us the vic - to - ry, Who giv - eth us the
Who giv - eth us the vic - to - ry, the
giv - eth us the vic - to - ry, the vic - to - ry, Who giv - eth us the
giv - eth us the vic - to - ry, the vic - to - ry, Who giv - eth us the
giving - eth us the vic - to - ry, the vic - to - ry, Who giving - eth us the

vic - to - ry through our Lord Je - sus Christ,
 vic - to - ry through our Lord Je - sus Christ, but thanks, but thanks, thanks,
 vic - to - ry through our Lord Je - sus Christ, but thanks, thanks, thanks be to
 vic - to - ry through our Lord Je - sus Christ,

The musical score is written for voice and piano. The vocal parts (Soprano, Alto, Tenor, and Bass) are in the upper staves, and the piano accompaniment is in the lower staves. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are: "vic - to - ry through our Lord Je - sus Christ, but thanks, but thanks, thanks, thanks be to". The score includes a large 'D' time signature change at the end of the first vocal line.

but thanks, thanks, thanks be to
 thanks be to God, thanks, thanks be to God, but thanks, thanks,
 God, thanks, thanks be to God, to God, but thanks, thanks,
 but thanks, thanks,

40

God, thanks be to God, Who giv-eth us the vic - to -

thanks be to God, to God, Who

thanks be to God, thanks be to God, Who giv-eth us the

thanks be to God, thanks be to God, Who

- ry through our Lord Je - - sus Christ, Who

giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry, Who

vic - to - ry, Who giv - eth us the vic - to - ry, the vic - to - ry, Who

giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry, Who

Adagio.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

Adagio.

No. 52. AIR.—IF GOD BE FOR US, WHO CAN BE AGAINST US?

Larghetto. $\text{♩} = 88.$

f

tr

10

tr

tr

tr

20

A SOPRANO.

If God be for us, who can be a - gainst us? who

p

p

30

can be a - gainst us? who can be a - gainst us? if God be

for us, who can be a - gainst us?

f

40

B

Who shall lay.. a - ny - thing to the charge of

p

50

God's e - lect? of God's e - lect?

tr

who shall lay a - ny - thing to the charge

tr

60

of God's e - lect?

f

It is God that

p

70

jus - ti - fi - eth, it is God that jus - ti - fi -

tr

80

eth.

tr

f

90

Who is he that con-demn-eth?

tr

p

who is he that con - demn-eth? who is

100

he that com - demn - - - - - eth?

100

It is Christ that

110

di - ed, yea ra - ther, that is ris - en a - gain,

110

Who is at the right hand of God, Who

120

makes in - ter - ces - sion for us, Who makes in - ter - ces - sion for us, in - ter -

130

- ces - sion for us, Who makes in - ter - ces -

- ces - sion for us, Who makes in - ter -

140

sion, Who makes in - ter -

- ces - sion for us, Who is at the

150

right hand of God, Who is at the right hand of God, at the right hand of

Adagio.
God, Who makes in - ter - ces - sion for us.
ad lib. *f a tempo.*

170

No. 53.

CHORUS.—WORTHY IS THE LAMB THAT WAS SLAIN.

Largo.

SOPRANO.

ALTO.

TENOR.

BASS.

Wor - thy is the Lamb that was slain, and hath re -

Wor - thy is the Lamb that was slain, and hath re -

Wor - thy is the Lamb that was slain, and hath re -

Wor - thy is the Lamb that was slain, and hath re -

Largo. $\text{♩} = 60.$

f

Andante.

- deem - ed us to God by His blood, to re - ceive pow - er, and rich - es, and

- deem - ed us to God by His blood, to re - ceive pow - er, and rich - es, and

- deem - ed us to God by His blood, to re - ceive pow - er, and rich - es, and

- deem - ed us to God by His blood, to re - ceive pow - er, and rich - es, and

Andante. $\text{♩} = 120.$

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

10

A Largo.

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

A Largo.

Andante.

God, to God by His blood, to re - ceive pow - er, and rich - es, and

God, to God by His blood, to re - ceive pow - er, and rich - es, and

God, to God by His blood, to re - ceive pow - er, and rich - es, and

God, to God by His blood, to re - ceive pow - er, and rich - es, and

Andante. $\text{♩} = 120.$

20

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

Bless - ing and honour, glo-ry and pow'r, be un - to Him, be un - to Him that sit-teth upon the

Bless - ing and honour, glo-ry and pow'r, be un - to Him, be un - to Him that sit-teth upon the

B *Larghetto.* ♩ = 72

Bless-ing and honour, glo-ry and pow'r, be un - to Him, be un - to

throne, and un - to the Lamb,

throne, and un - to the Lamb,

Him that sit-teth upon the throne, . . . and un - to the Lamb, . . .

Bless - ing and

that sit-teth upon the throne, and un - to the Lamb,

30

for ev - er and ev - er, for ev - er and ev - er, glo - ry,
 hon - our, glo - ry and pow'r, be un - to Him, be un - to Him,
 for ev - er and ev - er, for ev - er and ev - er, for ev - er and
 bless - ing and hon - our, glo - ry and
 ry,
 for ev - er and ev - er, for ev - er, that
 ev - er, for ev - er and ev - er,
 pow'r, be un - to Him, be un - to Him that sit - teth up - on the
 that sit - teth up - on the throne, and
 sit - teth up - on the throne, . . . up - on the throne, . . . and
 throne, . . . up - on the throne, up - on the throne, . . . and

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un - - to the Lamb. Bless - ing and
 un - - to the Lamb. Bless - ing and hon - our, glo - ry and
 un - - to the Lamb. Bless - ing and hon - our, glo - ry and pow'r, be un - to
 hon - our, glo - ry and pow'r, be un - to Him, glo -
 pow'r, be un - to Him, glo - - ry be un - to Him
 Bless - ing and hon - our, glo - ry and pow'r, be un - to
 Him for ev - er,
 - ry be un - to Him that
 that sit - teth up - on the throne,
 Him, and un - to the Lamb,
 that sit - teth up - on the throne,

sitteth upon the throne, that sitteth upon the throne, for ev - er and ev - er
 that sitteth upon the throne for ev - er and ev - er
 Blessing and honour, glory and pow'r, be un - to
 and un - to the Lamb for ev - er and ev - er

er, and un - to the Lamb for . . .
 er, and un - to the Lamb for . . .
 Him. Bless - ing and hon - our, glo - ry and pow'r, be un - to Him for
 er. Bless - ing and hon - our, glo - ry and pow'r, be un - to Him for

50

ev - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to
 ev - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to
 ev - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to
 ev - er.

D

Him, be un - to Him,

Him, be un - to Him, bless - ing and hon - our, glo - ry and pow'r, be un - to

Him, be un - to Him, bless - ing and hon - our, glo - ry and pow'r, be un - to

D

Bless - ing and hon - our, glo - ry and pow'r, be un - to

bless - ing, hon - our, glo - ry and pow - er, be un - to

Him, be un - to Him, bless - ing, hon - our, glo - ry and pow - er, be un - to

Him, be un - to Him, bless - ing, hon - our, glo - ry and pow - er, be un - to

Him, be un - to Him, bless - ing, hon - our, glo - ry and pow - er, be un - to

Him that sitteth upon the throne, . . . up - on the throne, and un - to the

Him that sitteth upon the throne, . . . and un - to the

Him that sitteth upon the throne, and un - to the

Him that sitteth upon the throne, and . . . un - to the Lamb, un - to the

Lamb, . . . for ev - er, for ev - er and ev - er, for

Lamb, *pp* for ev - er, for ev - er, for ev - er, for ev - er and ev - er, for

Lamb, *pp* for ev - er, for ev - er, for ev - er, for ev - er and ev - er, for

Lamb, for ev - er, for ev - er, for ev - er and ev - er, for

ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for

ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er

ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for

ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er

Adagio.

ev - er, for ev - er and ev - er, for ev - er and ev - er.

er, for ev - er and ev - er, for ev - er and ev - er.

ev - er, for ev - er and ev - er, for ev - er and ev - er.

er, for ev - er and ev - er, for ev - er and ev - er.

Adagio.

Allegro moderato.

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A - - - men, A - - - men, A - - - - men,
 men, A - men, A - men, A - men,
 A - men, A - men, A - men,
 - men, A - men, A - men, A - men,
 90

[illegible]

The image shows a page from a musical score, specifically for the piece "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked "f" (forte) and includes a measure number "100". The melody in the right hand is characterized by a series of eighth and sixteenth notes, while the left hand provides a steady bass line with some harmonic support. The notation is in a standard musical style with a large, ornate font for the notes and a clear, legible layout.

[illegible]

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men, A K

men, A men, A

men, A men, A

[illegible]



